









ENGRAVINGS BY ERIC GILL



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# ENGRAVINGS BY ERIC GILL

## A SELECTION

of Engravings on Wood and Metal  
representative of his work to the end  
of the year 1927 with a complete  
Chronological List of Engravings  
and a Preface by the Artist



BRISTOL  
DOUGLAS CLEVERDON

1929



Printed and made in England



The publisher gratefully acknowledges the loan of the wood-blocks or copper-plates of the following engravings: D133 and D144 from Ananda Coomaraswamy, Esq. : D189 to D192 from the proprietors of the Daily Herald : 5, 6 and 7 from T. E. Lowinsky, Esq. : 13, 15, 39, 40, 50, 54, 71, 74, 82, 126, 161, 162, 166, 181 and 192 from the Golden Cockerel Press : 91 from the Prior of Caldey : 93 from Mrs. Gill : 206 and 207 from the Rev. Desmond Chute : 209 from Miss K. Fletcher : 213 from Francis Walterson, Esq. : and the photogravure of 132 from Dr. Newman Neild. All the engravings in this edition, except 132, are printed from the original blocks or plates. With the exception of D133, D144, and D189 to D192, none of those in the Ditchling series (lettered D) will be reprinted.

The thanks of the publisher are also due to Mr. Eric Gill for assistance in the compilation of the chronological list, and for his permission to print a number of engravings of which he holds the copyright; to Mr. Stanley Morison for his advice regarding the contents; and to Mr. Ernest Ingham for the care with which he has printed the edition. It should be mentioned that some of the older blocks had been damaged; they are printed with the intention of making the selection as representative as possible.







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PREFACE BY ERIC GILL







*Confiteor Deo . . . .*

Forasmuch as many other people have written criticisms and appreciations of my work, it seemed good to the Publisher of this book to have a preface written by the artist himself. It seemed good to me also inasmuch as thereby a double opportunity was offered. In the first place it is an opportunity for the statement of facts hitherto unknown to critics or misrepresented, and in the second place, as I have suffered even more from inappropriate praise than from undeserved blame, it is an opportunity for a statement of opinion which will cause me neither blushes nor annoyance.

Here then is a book of engravings. It is not for me to resent or defend its appearance ; that I must take for granted. The owners of the blocks were publishing the book in any case ; I shall not apologize for them. I only concern myself that what is written shall be true. Nevertheless "the beautiful is not a kind of truth but a kind of good" and a book of engravings is a book containing a certain kind of goods. I shall begin by an attempt to elucidate what kind of goods this particular book contains.

Obviously an engraving is, in its material nature, simply a thing of light and dark on a surface, and if one had no concern with or interest in anything else, one might say that engraving was simply pattern making on paper with ink by means of graven lines and printed blocks. But I, alas, can claim no such simplicity ; I did not



come to this business young enough. For me, art, and this art especially, was always inextricably bound up with the expression of ideas. There are only two engravings (The Slaughter of the Innocents—No. D17, and the second version of Christmas Gifts—No. D77) which are deliberate attempts to reproduce the effects of visible appearance in light and shade. An apprenticeship to architecture, followed by ten years exclusively devoted to lettering (in stone chiefly, but also in wood and paint) had weaned my mind from the common notion that art is primarily representation and that good art is simply the skilful representation of what is deemed good in nature.

When I started wood-engraving in 1906 or 1907, it was for the sake of lettering. The first spur was the zincograph. Drawing for photographic reproduction is so beastly in itself and so unsatisfactory in result that even inexpert wood-engraving seemed preferable. The problem presented itself to me not at all as a problem of how to get things like 'nature', but how to get them to 'go with' type. Whatever may be said of my earlier wood-engravings as being too black to go with type, it remains that they are in nature typographical. A printed letter is a *thing*; and a wood-engraving is a thing and not a representation of a thing. The two engravings I have named are therefore exceptional in motive; such merit as they have is chiefly sentimental. Autumn Midnight (No. D200) is a compromise. The idea of light and shade enters into it, but though the motive is so far sentimental the actual engraving is not naturalistic.

I am not here saying that what is called naturalism is necessarily inimical to art (whether I think so or not is not the point here);



I am simply saying that as a wood-engraver I have, with the exceptions named, never been concerned with it. There is an idea (or subject) in the mind, there is the wood and the graver in the hand and there is the end of the work—poster or book (i.e. the formal cause, the material cause, the efficient cause, and the final cause—the four necessary causes of any thing). For me the formal cause has never been the appearance of nature—never, since I left the art school at Chichester in 1899, and even there it was very much mixed up with South Kensington wall-paper designing and the passing of examinations in perspective and free-hand drawing. Indeed it was because I had no natural talent for illusionist drawing, and only rarely derived any pleasure from my attempts in that direction—and yet, at the same time, having been so brought up, had no serious doubt but that whenever the human figure (or landscape) was constituent to the idea in the artist's mind, the artist's primary business was its naturalistic representation—it was because of that inability and that delusion that I never attempted, even in off times or in sketches, to make any drawings or engravings or carvings of the human figure until, in the autumn of 1909 and in secrecy, as one being rather naughty and wasting his time and the family fortune, I carved a figure of a girl in stone; and that first carving, though the girl 'had no waist to speak of', I certainly tried to make 'true to nature'!

Having done it in stone and discovered that in spite of its failure in naturalism there were beauties about it as a thing of stone (a discovery largely due to the fact that other people said so) I tried the same game in wood. If those early carvings and engravings had any



abstract beauty, it was quite without any intention *ad hoc*. I was concerned with only two things: the subject matter, and an embodiment such that, whether in stone or in engraving, it should be rationally appropriate to the material and its intended place — tombstone or book. And, to start with, that rationality was quite intuitive — I imagined the artist to be the interpreter of nature par excellence and all good art to be didactic, and I said “Man is the consciousness of God” (*i.e.*, without man God would be unconscious!). But that was foolishness and now I say man is a collaborator with God in creating, and art improves on nature because that is what it is for.

A technically expert letter-cutter and engraver of lettering — hating the accidental and undecided — I could not bring myself, when it came to the human figure, to ‘go in for effects’. If I had to carve an eye, it must be a real stone eye all there, and not something which, at a certain distance, looked like an eye — moreover it must be an eye that went with lettering — it must be, so to say, a letter eye. And if I engraved a crucifix, it must be a crucifix actually made of engraved lines. However naturalistic I set out to be, willy nilly the material and the occasion (the wood and the book) led me to the formal and objective — not against my will but only against my preconceived intention — for though ‘appearance’ was not, for me, a ‘formal cause,’ yet, especially when carving or engraving what purported to be the human figure, I have never deliberately eschewed or despised ‘truth to nature.’ In the course of time I became aware of these happenings and developed theories about them, and the theories reacted on the work. Moreover I had theories about everything else as well — theories which, as far as I know, were always



attempts to rationalize experience. But though they came after the experience they were always *a priori* in form.

The engravings shown in this book may be divided by the year 1924 into two periods. Before that year (with the exception of the five engravings for *Adeste Fideles* (Nos. D68 to D72), those for the *Devil's Devices* (Nos. D35 to D46), and a few other commissioned blocks) I did not engrave anything for any reason but to please myself, and I had no line to toe, for the printer to whom I handed the blocks (I had no press of my own in those days) took whatever I gave him and used it as best he could. But after 1924 I moved in two directions at once: I got a press of my own and I began working definitely for a printer and publisher who made definite demands. The Enid Clay blocks (Nos. 10 to 17) were the first, and the printers complained that such black blocks could not be printed with type. Since then, with rare exceptions, I have given up using the white line on black. The *Song of Songs* blocks (Nos. 38 to 56) and those for the *Passion* (Nos. 71 to 76) and for *Troilus and Criseyde* (Nos. 153 to 194, etc.) certainly go much better with type than most of the pre-1924 engravings. About that same year also I discovered that wood engravings could be printed like copperplates — the ink rubbed into the engraved line and the surface wiped clean. Nos. 27 to 30, and No. 59 are examples of this method of printing. Its great advantage is that, as in metal plate engraving and etching where you have a black line in your mind yet an incised line on your block, you get a black line on your print. The grain of the wood too gives a pleasing surface to the background of the print.



I also started copper and zinc engraving in 1924, and for the same reason; namely that where a pure line drawing is wanted it is a roundabout business to have to cut on both sides of it and then remove a yard of hard wood to leave the background white. Of course copper has other advantages and special beauties, but that was why I started it—so as to do pure line engravings in the most direct manner. Nevertheless it remains that the most successful pure line engravings (*The Girl in Bath*, I—No. D165, and *The Tennis Player*—No. D186) belong to the previous period. This is somewhat queer because the former was done when I was in bed with whooping-cough and the other was done after a photograph in a daily newspaper. *The Divine Lovers* (No. D164) is also one of the successful ones, and this was done from a drawing made from life some years before.

Apart, then, from the portraits, the number of engravings deriving directly from life studies is very small; and it was not until 1926 that I did any serious drawing from the nude. Up to that date, apart from about a fortnight in the Life Class at the L.C.C. Central School when I was about twenty, and a day's drawing from a model in 1910, I never drew from the life at all except at home, and there myself in the mirror was my chief source of information. But I regard drawing from the life as a special business in itself, and one having very little connection with an engraver's or sculptor's job. What is important is what the artist has in his mind, not what the model has in his or her body; and this is true even when one is engaged in the special business of drawing from the life, for even then the wish, in a manner of speaking, is father to the thought,



and what you give is more important than what you receive. It is very little use looking through a microscope unless you know what to look for, and it is very little use looking at 'nature', and the naked human body in particular, unless your mind is already full of ideas on the subject. And these ideas are not merely ideas as to what is right or wrong in humanity, or as to what is good or bad in human beings in themselves or in social life, but also, and combined with these, ideas as to what is lovely and desirable in human bodies. It seems to follow that drawing from nature and especially drawing from 'the nude' comes naturally and properly last and not first. It comes after the mind is developed and after the experience of living.

Does it matter here what my religious opinions were or are? I became a Roman Catholic because it seemed the only rational thing to do. Agnosticism is no explanation of the Universe; Fabianism is not a way, a truth, a life. Neither intellect nor will was satisfied. The intellect is an instrument, a faculty, for knowing; agnosticism is intellectual suicide. The will is a faculty for desiring, reaching out to things, things known; without will there may be potentiality but no act; there can be no *doing*—still less can there be *making*.

I was soon disabused of the crude notion that every individual priest is an intelligent person and an enemy of commercialism and industrialism—those two enemies of art and artists—the one degrading all workmanship at the behest of salesmen, the other degrading all workmen for the profit of men of business. But it remains true that the church is the home of intelligence—she exists in order that words may have a meaning—without her they have none—and she is the home of order if only because disorder is inimical to her peace.



Being a Catholic I naturally accepted the Catholic faith—as one intending to go to Peterborough naturally takes the train there. I saw no difficulties and made none. And being the home of intelligence and order, the church, in spite of the evil way in which she is served in these days by artists and men of commerce—for the clergy could not buy bad things if bad things were not there to buy—the church is necessarily the home of culture. Outside the church, in spite of the presence of individual bright sparks, there is only barbarism, disorder, uncertainty, commercial insubordination, and vulgarity in word and work.

Being a Catholic I naturally found myself, as an artist, a maker of things, concerned with the eternal and fundamental goods. Joining the Church I naturally found my vocabulary enriched, my subject-matter enlarged and confirmed. I did not do or make anything I had not done or made before. But I did and made with certainty and with some hope of gradually ridding my work, as also my mind and my life, of idiosyncrasy and eccentricity. The normal in mind, the classical in form were now clear objectives because the norm was defined and the merely individual sent about its business.

Stone carvings, engravings—what are they? We jump to the statement that they are works of art. What is art? It is primarily skill and, in this matter, it is skill applied to the making of representations, images, symbols, decorations, patterns in black and white. Deliberation is essential also—deliberation, the business of reviewing things known prior to taking action. Knowledge, deliberation, free-will—these three are constituent to a work of art. To what end?—to the making of something good—something



known—therefore of the intellect—and desired. Desirable and therefore, when seen, pleasing. Hence beautiful. “The beautiful is that which being seen pleases.”

But not all are pleased by the same things. Is there then no criterion—must we agree to differ? “Tastes differ, but not right tastes.” Certainty is of the mind—where there is uncertainty there is either mere error (error discoverable eventually and to be corrected) or the thing is not of the mind. Of two persons one dislikes the taste of rice. He says rice is not good, meaning good for him. The other says rice is good. Here is a difference of tastes, but it is not a difference about right and wrong; the thing is not a matter of the mind—stomachs differ, minds do not. Different people know different *facts* and desire different *things*, but everybody knows truth, for nothing else is knowable, and everybody desires good, for nothing else is desirable.

I am: therefore I know, therefore I desire. The escape from pure idealism on the one hand (why escape? because it is evident folly—therefore abhorrent) and from pure materialism on the other (again why? because materialism necessarily implies the denial of being—it recognizes only becoming—evident folly and abhorrent because beings are the only things that are desirable) is God. Unless there be God there is no being but myself. Unless there be God there is no being but becoming. This is not an argument, I am not concerned with rhetoric (persuasion); it is not simply a string of assertions; it is a confession, an exposition in words to accompany an exhibition of engravings.

I am: therefore I know, therefore I desire. What do I know?



In the first place I know God—as the earth knows the sun. All other knowledge is subordinate to that. I know Truth, Goodness, and Beauty, and that Beauty proceeds from Goodness and Truth as the Holy Ghost proceeds from the Father and the Son. The Holy Ghost is the mutual love of the Father and the Son, and beauty is Being manifest, conspicuous, resplendent.

What other knowledge should here be exposed? Is there any other knowledge at all comparable in certainty with what I have named? We see through a glass darkly, and being finite, the intellect is necessarily an imperfect instrument. We can have no perfect knowledge even of so certain a truth as the Being of God, and from that comparatively perfect knowledge we proceed from more to less until we arrive at blank ignorance. And the degree of ignorance exactly corresponds with the degree of being. Thus God is the most surely and certainly known Being and though we can only predicate things of God by analogy, we can predicate them with the highest certainty of which our minds are capable. The lowest things are the least certain. This wood is hard. What can certainly be predicated of either wood or hardness? What on earth is wood? It is a great deal easier to say what a wood-engraving is. It is easier still to say what Man is. Man is an image of God. He is an image in that he has understanding (though finite), memory (without which there can be no deliberation) and will—and the will is free, free because the product of deliberation—deliberation upon what the understanding presents to it. Such a being is a person. In brief Man is an image of God because both are persons. Free will is the essence of personality.



Man—male and female—giving and receiving. Hence men and women are both male and female, for both give and both receive. Were it otherwise, the special business of procreation (so significant and so diverting), fatherhood and motherhood, whether potential or actual, would make the gulf between men and women impassable. As a good farmer is a bad counsellor, as a successful man of business is a bad governor (because he has not the habit of disinterestedness), as a good artist is a bad salesman (because his knowledge of values is a knowledge of things, not of markets, and his preoccupation with the good of things unfits him for dealing with persons—hence it is written “he shall not go about the city”) so, and much more so, a good father is a bad mother and the gulf between men and women is only bridged by reason of the fact that man is not either male or female, but both. In relation to God, however, all creation is female. The Church is the bride of Christ, and the only reality in human marriage is derived from that fact. Hence the indissolubility of that bond; hence its sacramental nature; hence its ministers are the man and the woman and no third party, whether priest or registrar; hence the iniquitousness of contraception (for where, in the love of God for man, is its analogy imaginable?).

But to say that all creation is female to God is not to say that God is exclusively male. If that were so, the idea of feminine would not be of God, and God could not even receive men's praise. What is meant is that the primary relationship of God to man is that of giver to receiver and that the proper speech of man to God, as of woman to man, wife to husband, mistress to lover, is “do with me what thou wilt”.



If these sayings seem absurd in our modern society it is only because that society is absurd. It is without wisdom, for it knows nothing of things in their ultimate causes; it is without virtue, for it has no desire of ultimate beatitude. Without God and without Heaven the idea of immortality is bandied about like a patent medicine. Do you believe in immortality? No, dear, but I believe in Dr. Williams' pink pills. Such is the tone of modern conversations on the subject. And to those by whom the immortality of the soul is thus considered, the immortality of the body seems even more ridiculous. Fantastic questions as to whether or no a cremated body can 'rise again' at 'the last day', and such-like nonsense, are supposed to show what fools these Christians be.

To demonstrate the rationality of Catholic dogma is none of my business; my only concern here is to expose such notions of mine as are relevant to an exhibition of my engravings; and I take it that there is more than a fortuitous connection between the notion of bodily immortality and a certain distaste for naturalistic drawing, for the production of illusions in wood or stone or paint, for the accidental in general. The body is not an accident, though many bodies look like it; it is a necessary constituent to the idea of man, and if to the idea, then to the thing also. "The soul is the form of the body", but the soul is intellect as well as will—it knows and it desires; it knows truth and desires good; it knows things as well as virtues; it is concerned with making as well as doing. And, knowing truth, it is properly concerned to discover what things are rather than what they appear, for the appearance of a thing is illusory, being compounded of many things extraneous



to it. Thus St. Paul's Dome as seen from London Bridge is mostly made of smoke, and Mariadne's cheeks as seen from the front row are mostly made of paint. No doubt the smoke and the paint are real, but they are not St. Paul's Dome or Mariadne's cheeks. The smoke and the paint may be as beautiful as their wearers, but they are not they, and if I set out to make an engraving which shall be St. Paul's or Mariadne, *be* not simply appear to be, I shall be concerned to discover how much, if any, of that smoke and paint is really proper to them. For it may turn out, in spite of my first hasty thought, that smoke is as proper to the dome of St. Paul's as is its lead roof and that Mariadne could no more do without her paint than her skin—that in fact God cannot think of them without them—and if He cannot, we cannot.

Intellectually then the artist has to discover what things are and what he is making. So far we have only looked at art as an intellectual business; we shall come to the desirable later. But the artist may make mistakes. In that respect he is not like other people. He does the work—the critic has the inspiration. And one of the biggest mistakes he can make is to rationalize when he is actually doing the work. "A work of art," it has been well said, "is always reasonable and always the unreasoned." As the man whose life is mortified will perhaps achieve a *habitus* of virtue—he will be above the law and may forget about it, so a man whose mind is well trained will work well without thinking about it.

And as desire is not uniform in intensity from day to day, so the intellect is not uniformly clear. And technical skill does not always run with either. The time and the place and the loved one



should always keep together—then there is fruition. And analogously, a clear knowledge of the thing to be made must run with a strong desire to make it, how clear! how strong! and both must run with at least sufficient skill. When these three so run together the good work of art is the fruit. A bad work of art is the result of a lack of one or other of these three: knowledge, desire, skill. And the least of these is skill. Art is skill—but as an oak-tree is protoplasm and that is the least important thing about it.

Art is not concerned with Prudence. The artist has not for his end that he shall leave the world better than he found it. He is in no sense a 'welfare worker'. The end of art is the good of the work, not that of the worker. Nevertheless the artist is a man and it is a man's work that he must do. He cannot, being a man, cut himself off from all considerations of Prudence and the welfare of the world without endangering his art as well as his soul. Such at any rate has always been my view of the matter, and, as it seems to me, there is a certain lack of intensity in most of my work in consequence. Seldom or never have I been able to go 'all out' for a purely artistic end. I have always been hindered, by my own mind as much as by the demands of customers or the exigencies of social circumstance, from the wholly enraptured pursuit of any purely æsthetic notion or line of work. Hence I have never been, except by accident of birth, a proper 'post-impressionist' or, except by accident, an archaist, nor, on the other hand, an academician. In fact the only thing I have ever gone in for with complete and undiluted enthusiasm is the making of a collation—the putting of things together in what seemed to me their proper places—so that

life and work and love and the bringing up of a family and clothes and social virtues and food and houses and games and songs and books should all be in the soup together. And the whole mixture must be properly cooked and sustained by the proper milk of the Word. Such a collating is obviously too much of a business, and any man who essays it will inevitably be something of a jack of all trades and master of none.

I am: therefore I know, therefore I desire. What I know I have endeavoured to expound; what do I desire? "Whatever can be thought is true—but what *can* be thought?" And whatever is desired is good, but what can be desired? Are our desires to be trusted as infallible directions to good? Are our notions of good to be trusted as infallible, and do they always represent what seems desirable? God is truth and truth is knowable (though the whole truth of God is not knowable by a finite mind). God is good—is God therefore desirable? To men women are desirable—are women therefore good? These questions represent various forms of muddle. The answers to them are the special province of philosophy and theology, and the artist, who by the very nature of his job and the very meaning of the word is an amateur, is of all people least fitted to answer them unaided. But on account of the very nature of his job he, more than other men, needs answers; for his job is the making of good things, and the unaided mind knows that the good is the desirable and good things desirable things.

Augustine asked: "What do I love when I love my God?" and the artist asks: "What do I desire when I desire Good?" The first answer is that as an artist I desire above and before all things



beauty, because the beautiful is above and before all things desirable. "From the divine beauty the being of all things is derived"—"*ex diuina pulchritudine esse omnium deriuatur*" (St. Thomas Aquinas)—and this saying is the most important saying ever said on the subject of beauty and therefore of the greatest importance to artists. Applying the saying, it is clear that creation was not primarily an act of kindness, nor an act of justice—it was the work of an artist. We do not say primarily 'We thank Thee' but 'We praise Thee, oh God.' Nevertheless though Art, being a virtue of the intelligence, is metaphysically above Prudence, yet, in relation to man, Prudence is superior to Art. For Prudence depends less on the intelligence and more upon the will, and the intelligence is necessarily imperfect because finite, whereas the will may be *perfectly* responsive to the Divine Will. But Art, depending upon the intelligence, is necessarily liable to imperfection and error.

"After God all paternity is named, in heaven and earth", and all beauty is named after Him. All that can be called beautiful can be so called as being of God, Godly, and all being can be called beautiful—*whatever is, is beautiful*. The artist, then, who desires what has being is desiring what has beauty. But in *making* he must use a finite intelligence, and what he may be right in desiring he may be wrong in making. I may desire blue, but would perhaps be wrong to paint Friday that colour. I may desire roundness, but would perhaps be wrong therefore to make a house that shape. I may desire hair, but perhaps I should be wrong to represent it in a painting of my Julia's leg. M. Maurice Denis said: "What I ask of a painting is that it shall look like paint," and however much

a painter desires flesh, he would, it seems to me, be wrong if he made paint to look like it. It is undoubtedly true that Our Lord was crucified upon Mount Calvary by the Jews, but a crucifix is more than a representation of that scene; for Christ is King and Priest as well as victim. It is clear then that the artist may fall into countless intellectual errors and his work be bad in consequence. And it is always intellectual error rather than wrong desire which, in a work of art, is the cause of badness. Whatever may be said of life, it remains that, in art, desire may be feeble or insufficient, but it can never be wrong; it is the intellect that makes mistakes.

I am: therefore I know, therefore I desire. What do I desire? What goods are to me, as an artist, desirable? What qualities in things known are to me specially provocative of action; lovely and beloved and therefore specially worth making? It does not seem to me to be possible to complete a description of man unless we include an account of his desires. If this be true of merely physical things, as that a description of a plant would be incomplete if one omitted to say that it needed water, much more is it relevant to the exposition of a thing like a man's art, which, like him, is compounded of matter and spirit, both real and both good, to say what it is that the artist loves.

I conclude then with a statement of love. The thing known is drawn into him who knows; the thing loved draws the lover to itself. Hence the two-fold sphere of art and its danger, for, based in the intelligence, it feeds on knowledge—the artist identifies himself with the thing known—and, informed by love, it grasps the lovable—the artist is endangered by idolatry. His is not the



danger of the man of action—who sees all things as means and nothing as an end. Seeing all things as beings, beautiful and therefore desirable, he may see all things as ends in themselves and worship what is not God. If I say, then, that I love stone or wood, let it be understood that it is strictly as artist that I am writing and, though, as I fully admit, “her mind, her mind is everything,” my Julia’s leg is what I love when I am carving her in stone.

Ego te amo, Domine Deus meus, qui unicum bonum es et unica pulchritudo et ueritas unica, in quo cognoscitur omne quod bonum est, quod pulchrum, quod uerum; etiam te amo, Domine Jesu Christe, uere Deum et uere hominem, crucifixum et manifestatum ut ego uideam. et imprimis te amo in illo benedicto sacramento corporis tui, pariter manifestato ut ego uideam. et in beata matre tua, omnium matrum exemplari totiusque humanitatis exemplo, pariter manifestata ut ego uideam.

Idem ego amo omnes res creatas, uiros et feminas et omnia, siue animantur siue minus, siue cohaerent in se siue minus, et maxime uirorum pectora et lumbos et culleos, feminarum papillas et nates. amo uentris rotunditatem solidamque molem femorum et minutas illas subtilitates umbilici et oculorum et huiuscemodi omnium. haec amo, ideoque cum licet mihi, ni alia obstiterint, ea fingo quae sint rotunda.

Idem ego amo asperitatem sentium foliorumque, structuram ossium et insectorum, flosculorum calamos, arborum ramos. et id amo quod crinitum est et id quod est pilosum, longos in capite capillos, breues mollesque in uentre pilos; nec in uidendis solum amor est sed in sentiendis, noscendis, fruendis.

Sunt tamen qui dicant—quales autem, tu nosti—haec omnia ideo tantum amanda esse quia nos amemus ea, nos uero ea ideo amare quia corporeis necessitatibus inseruiant. uero propius est, nos eiusmodi rebus corporaliter indigentes adeo ea mentibus amplecti, adeo in eis commorari ut tandem quam pulchra sint agnoscamus. quotus enim quisque, ignis et lucernarum lumini quantum pulchritudinis insit, recognoscet, qui nec frigora prius expertus sit nec tenebras? quomodo autem ad architecturae scientiam peruenissemus nisi aedificiis opus fuisset? uestes ut induamus, nonne ornatus dignitatisque cura imprimis in causa est? tamen ni operimento usus fuisset, quotus quisque haec sibi repraesentaret? itaque feminei corporis pulchritudinem quonam pacto cognoscet qui hoc nudatum numquam conspexerit? nudum uero quomodo conspiciet ni prius id facere concupierit? fac autem uidisse; qui tamen summam illius pulchritudinis intellet nisi et manu tetigerit? sed mulierem tangere, bonum, et expetendum—ita tamen si et tempus propitium fuerit et occasio. sin animus qui in eiusmodi rebus haeret nonnumquam hoc non agere solet, non tamen idcirco nihil et potest agere nisi ut libidine perfruatur. nisi forte, quia esurit aliquis, is dum cibum appetit soli uentri consulat necesse est; aut qui potu indiget, uinorum ideo imprudens est, qui domicilio, architecturae. nam qui caecum amorem autumant, uani sunt ueritatis.

Id omne igitur quod rotundum est, quod asperum, quod solidum, quod fluidum, quod argutum, quod liquidum—haec amo, Domine Deus meus.

*Laus Tibi Domine*





CHRONOLOGICAL LIST OF ENGRAVINGS

1908-1927



In the following list of the engravings of Eric Gill, the exact chronological order of Nos. D1 to D241 is uncertain, as in most cases no record was kept of the dates on which they were engraved. The order is therefore based upon such evidence as has been available, and though every effort has been made to achieve accuracy, the list is not guaranteed to be correct. To facilitate the identification of engravings, the publisher has deposited in the British Museum Print Room a complete set of prints, numbered in accordance with the list.

In the first column, Nos. D1 to D241 refer to the engravings finished at Ditchling, Sussex, before August 1924, when Eric Gill moved to Capel-y-ffin, Abergavenny. At this date he commenced to keep a file of his engravings, numbered 1 onwards; this numbering is here followed. An asterisk by a number signifies that the engraving is printed in this edition. The second column records the subject or title of each engraving; engraved lettering is printed in small type. In the third column, the following abbreviations are used: w.e. for wood-engraving on box-wood, end grain, surface print; w.c.p. for wood-cut on pearwood plank; w.i. for wood-engraving on box-wood, printed intaglio; c. for engraving on copper; z. for engraving on zinc. Figures following an abbreviation denote the number of signed and numbered artist's proofs that were issued. It should be noted that Eric Gill's practice at Ditchling was to sign but not to number engravings which he had printed himself, or of which he had supervised the printing. Since leaving Ditchling he has almost invariably signed and numbered all artist's proofs. As the engravings have in most cases been used subsequently as book-illustrations, portraits, bookplates, or for other purposes, the number of prints of an engraving is not limited to the edition of artist's proofs, unless otherwise stated in the fifth column of the list.

The fourth column gives the size in inches of each engraving, the height being printed first. The fifth column contains notes on the publications in which some of the engravings were first published, with other relevant information; the abbreviation D, C, or G signifies that the wood-block was destroyed, carved or filled with gesso. 'From' (referring to a drawing, photograph, etc.) denotes that the original was designed with the intention of its being engraved by Eric Gill: 'After' denotes that it was designed without that intention.

# CHRONOLOGICAL LIST OF ENGRAVINGS

1908-1927

1908

- |    |   |      |                                    |   |
|----|---|------|------------------------------------|---|
| D1 | Bookplate : A.M. / B.M. / FROM<br>THE/LIBRARY OF/THE TWINNERY<br>/CLOVELLY                          | w.e. | $1\frac{3}{4} \times 2\frac{1}{2}$ | For the Hon. Misses Man-<br>ners  |
| D2 | Cover Design : FABIAN TRACTS<br>/ One Penny Each / THE FABIAN<br>SOCIETY/3 CLEMENTS INN/LON-<br>DON | w.e. | $7\frac{3}{4} \times 4\frac{3}{4}$ | In four blocks. D   |
| D3 | Device<br>First state : F A G<br>Second state : E A G   | w.e. | $\frac{1}{2} \times \frac{5}{8}$   | First state for notepaper of<br>Fabian Arts Group. Second<br>state for Elizabeth Angela<br>Gill             |
| D4 | Self Portrait   | w.e. | $1\frac{1}{8} \times \frac{7}{8}$  |   |
| D5 | Device : Hand and Eye   | w.e. | $1 \times \frac{1}{2}$             |   |
| D6 | Device : Hand and Eye   | w.e. | $1 \times \frac{5}{8}$             |   |
| D7 | Device : Hand and Eye   | w.e. | $1\frac{1}{4} \times 1$            | Subsequently used as pub-<br>lisher's device by Francis<br>Walterson (Capel-y-ffin, Ab-<br>ergavenny, 1928) |
| D8 | Christmas Card : GREETING /<br>FROM ETHEL / & ERIC GILL /<br>DITCHLING / XMAS 1908                  | w.e. | $1\frac{1}{2} \times 3$            | D   |

1909

- |    |   |      |                                    |  |
|----|---|------|------------------------------------|--|
| D9 | Bookplate : Ex Libris ISABELLA/<br>HILDEBRAND: ON SCROLL, DER MUT | w.e. | $1\frac{1}{2} \times 2\frac{1}{4}$ |  |
|----|---|------|------------------------------------|--|

1911

- |     |  |      |                                    |   |
|-----|--|------|------------------------------------|---|
| D10 | Bookplate : Domine Jesu, suscipe<br>spiritum meum / σπeφανος / SALVE /<br>Stephen Pepler | w.e. | $3\frac{3}{4} \times 3\frac{1}{4}$ | After a design by Edward<br>Johnston    |
| D11 | Funeral Card : H.H.M. / 1839<br>1911   | w.e. | $2\frac{1}{2} \times 2\frac{1}{2}$ |   |
| D12 | Device : Hand and Pick   | w.e. | $1\frac{1}{4} \times 1\frac{1}{4}$ | Used as a mould for a rub-<br>ber stamp |
| D13 | Christmas Card : Nativity with<br>midwife: S. Joseph seated                              | w.e. | $3\frac{1}{2} \times 2\frac{1}{4}$ | For Roger Fry, Esq.                     |



### 1913

D14*	Christmas Card: Nativity with midwife: S. Joseph standing	w.e.	2 x 2	
D15	Crucifix: INRI reversed	w.c.p.	$6\frac{1}{2} \times 2\frac{3}{4}$	Head of Our Lord to spectator's right. c
D16	Crucifix: INRI	w.c.p.	$7\frac{1}{4} \times 2\frac{3}{4}$	Head of Our Lord to left. c

### 1914

D17*	The Slaughter of the Innocents	w.e.	$2\frac{1}{2} \times 2$	For cover of exhibition catalogue (in aid of Belgian refugees)
D18	Device: Chalice and Host with particles: PAX DOMINI/SIT/SEMPER/VOBISCUM	w.e.	$2\frac{1}{4} \times 1\frac{1}{2}$	For Messrs. Burns & Oates
D19	Paschal Lamb	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	For Messrs. Burns & Oates
D20	The Trinity: BENEDICTA SIT / SANCTA TRINITAS	w.e.	$2\frac{1}{2} \times 1\frac{7}{8}$	For the late Everard Meynell, Esq.
D21	Trinity with Chalice: THIS IS THE CHALICE OF MY BLOOD OF THE NEW & / ETERNAL TESTAMENT THE MYSTERY / OF FAITH WHICH SHALL BE SHED FOR YOU & FOR MANY / UNTO THE REMISSION OF SINS	w.e.	$4 \times 2\frac{1}{2}$	G
D22	Bookplate: Pegasus: E LIBRIS / FRANCIS/MEYNELL	w.e.	$3\frac{1}{8} \times 2\frac{1}{2}$	For Francis Meynell, Esq.
D23	Woman: PARIS: monogram D E	w.c.p.	$5\frac{3}{4} \times 2\frac{1}{4}$	Experiment in blind printing
D24	Rump	w.c.p.	$2\frac{1}{2} \times 1\frac{3}{4}$	Experiment in blind printing
D25	Endpapers	w.e.	9 x 6	For the Cranach Press edition of Homer
D26	Madonna and Child: ET VERBUM / CARO FACTUM / EST ET HABITA-/VIT IN NOBIS	w.c.p.	$12\frac{1}{2} \times 6\frac{1}{4}$	Lettering in reverse. c
D27	Device: Three Martlets: NUNCUPATAE PRELO DATUS/E LIBRIS LITURGICIS/CURA SOCIETAS LIBRARIAE/BURNS ET OATES/NOS NECESSSES/THOMA TUERI	w.e.	$2\frac{1}{2} \times 2$	For Messrs. Burns & Oates
D28	Animals All: WHO WERE THE FIRST/TOCRYNOWELL? ANIMALS/ ALL AS IT BEFELL	w.e.	$1\frac{3}{4} \times 2\frac{1}{8}$	Used for the artist's Christmas Card

# 1915

D29*	Device: Hog and Wheat-sheaf: THE HAMPSHIRE HOUSE BAKERY / DOVES / PLACE / HAMMERSMITH W.	w.e.	$5\frac{1}{4} \times 5\frac{1}{4}$	For printing on paper bags
D30	Device: Arms of Pope Benedict XV (eagle and castle)	w.e.	$1\frac{3}{8} \times 1\frac{1}{4}$	For Messrs. Burns & Oates
D31	Union Jack.	w.c.p.	$2\frac{3}{4} \times 2\frac{3}{4}$	Printed on a concert programme
D32	The Taking of Toll	w.e.	$5\frac{1}{4} \times 4$	Frontispiece for "Translations of the Dana Lila of Rajendra," by Ananda K. Coomaraswamy (The Old Bourne Press, London, 1915)
D33	Imprint: Decoy Duck: DECOY/PRESS	w.e.	1 x 1	For the Decoy Press
D34	Imprint: Decoy Duck: DECOY/PRESS	w.e.	$2\frac{1}{8} \times 1\frac{1}{2}$	For the Decoy Press
D35*	Dumb-Driven Cattle	w.e.	$3\frac{3}{4} \times 3\frac{1}{4}$	Nos. D35 to D46, with the exception of No. D44, were published in "The Devil's Devices," by Douglas Pepler (The Hampshire House Workshops, London, 1915). The first 200 copies of the edition of 1,500 were numbered and signed. Two editions of the engravings only (consisting of 15 and 33 sets at 31/6 and 15/- a set respectively) were issued in the same year
D36	No. 27	w.e.	$3\frac{1}{4} \times 3\frac{1}{4}$	
D37	The Money-Bag and the Whip	w.e.	$4 \times 3\frac{1}{4}$	
D38*	Triangular Device: Five stalks of leaves	w.e.	$3\frac{1}{4} \times 2$	
D39*	The Purchaser	w.e.	$5 \times 3\frac{1}{4}$	
D40*	Triangular Device: Ship: On Sail, PRO-/GRE-/SS	w.e.	$2 \times 2\frac{1}{2}$	
D41	The Happy Labourer	w.e.	$5\frac{1}{2} \times 3\frac{1}{4}$	Engraved for "The Devil's Devices," but not used
D42	Triangular Device: Devil's Tails	w.e.	$1\frac{5}{8} \times 2\frac{1}{4}$	
D43*	Triangular Device: Calvary	w.e.	$1\frac{1}{4} \times 3\frac{1}{4}$	Similar to No. D44, but without Chalice and Host. G
D44*	Crucifix, Chalice, and Host: INRI reversed	w.e.	$5\frac{1}{8} \times 3\frac{1}{4}$	
D45	The Symbol of Christ Crucified	w.e.	$5\frac{3}{4} \times 3\frac{1}{4}$	
D46	Triangular Device: H.D.C.P. / E.G./1915	w.e.	$2\frac{1}{4} \times 3\frac{1}{4}$	



- D47 Madonna and Child : Ma- w.e.  
 donna kneeling.  
 First State, with lettering,  $2\frac{1}{4} \times 2\frac{1}{8}$  Used for Christmas Card  
 WITH GOOD / WISHES FOR  
 CHRISTMAS /  
 Second State, without let-  $2\frac{1}{8} \times 1\frac{3}{4}$   
 tering
- D48 Christmas Card : AVE JESU w.e.  $3\frac{7}{8} \times 2\frac{1}{4}$  After a drawing by Elizabeth  
 PARVULE Gill
- 1916
- D49\* Animals All : WHO WERE w.e.  $2\frac{1}{8} \times 2\frac{1}{8}$   
 THE / FIRST TO CRY NOWELL /  
 ANIMALS ALL / AS IT BEFELL
- D50 Animals All : WHO WERE THE w.c.p.  $15 \times 16\frac{1}{2}$   
 FIRST / TO CRY NOWELL ?  
 ANIMALS / ALL AS IT BEFELL
- D51 Flight into Egypt w.e.  $2\frac{1}{4} \times 2$
- D52 Device : Chalice and Host with w.e.  $1\frac{1}{4} \times 1$  Nos. D52 and D53 were  
 Candles published in "Serving at  
 Mass", compiled by Eric  
 Gill (S. Dominic's Press,  
 1916)
- D53\* Device : Chalice and Host w.e.  $1 \times 1$   
 with  $\Omega$  and A
- D54 Bookplate : EX COLLECTIONE / w.e.  $2\frac{1}{4} \times 3\frac{1}{4}$  For the late Charles Lambert  
 CHARLES / LAMBERT / RUTHER-  
 STON Rutherford, Esq.
- D55 Diagram for Ice-House w.e.  $5\frac{1}{4} \times 3\frac{3}{4}$  Published in Cobbett's "Cot-  
 tage Economy" (The Hamp-  
 shire House Workshops,  
 London, 1916)
- D56 Device : Hog in Triangle : HHW w.e.  $\frac{3}{4} \times 1\frac{1}{4}$  For the publications of the  
 Hampshire House Work-  
 shops
- D57 Bookplate : Hand holding w.e.  $1\frac{1}{8} \times 1\frac{1}{8}$  For the late Everard Mey-  
 book : EX COL- / LECTIONE /  
 EVERARD / MEYNELL : on book,  
 IN / ET / EX / TRI / NS / IC. In cor-  
 ner, EG reversed
- D58\* Madonna and Child with w.e.  $2\frac{3}{4} \times 2\frac{3}{4}$  Published on Rhyme-Sheet,  
 Angel : Madonna knitting :  
 OMNIA LAUDANT DEUM QUI  
 CREAVIT "Mary Sat A-Working"  
 (S. Dominic's Press, Ditch-  
 ling, 1916)

d59*	Device : Gravestone with Angel : OLD/FREE-/MAN	w.e.	$1\frac{1}{4} \times 1\frac{1}{4}$	Published in "Old Freeman," by Matthew Stephenson (Everard Meynell, London, 1916). Subsequently used in publications of S. Dominic's Press (e.g., in "The Game," II, 1, January, 1918)
d60*	Initial S with church	w.e.	$1 \times 1$	Engraved for S. Dominic's Press
d61	Imprint : S D P and Cross	w.e.	$1\frac{1}{4} \times \frac{1}{2}$	For S. Dominic's Press. Used in "The Game," III, 1 Corpus Christi, 1919
d62	Imprint : D P and Cross	w.e.	$1\frac{1}{4} \times \frac{1}{2}$	For S. Dominic's Press. Used in "The Game," I, 2, December, 1916, and in "Concerning Dragons"
d63	S. Michael and the Dragon: sm	w.e.	$2\frac{3}{4} \times 2$	Nos. d63 to d67 were published in "Concerning Dragons" (S. Dominic's Press, 1916). See also No. D117
d64	Child and Nurse	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	
d65	Child in Bed	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	
d66	Child and Ghost	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	
d67	Child and Spectre	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	Nos. d68 to d72 were published in "Adeste Fideles" (S. Dominic's Press, 1916)
d68*	Adeste Fideles	w.e.	$2 \times 2$	
d69*	Three Kings	w.e.	$2 \times 2$	
d70*	The Manger	w.e.	$2 \times 2$	
d71*	Cantet nunc Io	w.e.	$2 \times 2$	For S. Dominic's Press. Not used
d72*	Madonna and Child with Chalice	w.e.	$2 \times 1\frac{3}{4}$	
d73*	Semi - Circular Device : 273028292831/A.D.MDCCCXVI	w.e.	$1\frac{1}{8} \times 3\frac{5}{8}$	For S. Dominic's Press. Not used
d74*	Circular Device : 273028 292831 / AD / MCM / XV / I	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	Published in "The Game," I, 2, December, 1916. A pen beneath "2730" refers to the work of Edward Johnston on pages 27 and 30; a printer's dabber beneath "2829" to H. D. C. Pepler's on pages 28 and 29; and a graver beneath "2831" to Eric Gill's on pages 28 and 31



D75 Christmas Card : Nativity in Cave : PAX HOMINIBUS BONAE VOLUNTATIS w.e.  $2\frac{5}{8} \times 2$

First state, without lettering in panel  
Second state, with lettering : From the collection of / XENIA NOELLE / LOWINSKY

D76\* Christmas Gifts : Daylight w.e.  $3 \times 3\frac{3}{4}$  With detail in landscape. Printed on Christmas Card with poem "Christmas"  
D77\* Christmas Gifts : Dawn : PAX HOMINIBUS BONAE VOLUNTATIS w.e.  $3 \times 3\frac{3}{4}$  With snow in landscape. Published in "The Game," 1, 2, December, 1916

#### 1917

D78 Christmas Gifts w.e.  $1\frac{3}{4} \times 2\frac{3}{4}$  Nos. D78 to D82 were published in "God and the Dragon" (S. Dominic's Press, 1917)  
D79\* Epiphany w.e.  $1\frac{3}{4} \times 2\frac{1}{2}$   
D80 Parlers w.e.  $1\frac{1}{2} \times 2\frac{1}{4}$   
D81\* Palm Sunday w.e.  $1\frac{5}{8} \times 2\frac{1}{2}$   
D82\* Adam and Eve w.e.  $1\frac{1}{4} \times 2\frac{1}{4}$   
D83\* Crucifix w.e.  $5 \times 3\frac{1}{2}$  Some prints in gold on black, some in sanguine. After a crucifix in a window of York Minster.

D84\* The Resurrection : GLORIAM VIDI RESURGENTIS w.e.  $5\frac{1}{2} \times 3\frac{1}{2}$  Published in "The Game," 1, 3, Easter, 1917. In the early prints a line  $1\frac{1}{2}$  inches from the bottom reveals a gap where two pieces of wood were imperfectly joined to make the block. The gap widened through dampness, and the two pieces were shaved down and rejoined ; in the later prints, therefore, the lines of the tomb are not continuous.

D85\* Paschal Lamb : AGNUS REDEMIT OVES w.e.  $2 \times 2$  Published in "The Game," 1, 3, Easter, 1917 ; and subsequently in later editions of "The Way of the Cross"

D86*	Jesus is condemned to death	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	Nos. D86 to D99 were published in "The Way of the Cross" (S. Dominic's Press, 1917). The designs are after the Stations of the Cross carved by Eric Gill in Westminster Cathedral
D87*	Jesus receives His Cross	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D88*	Jesus falls the first time	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D89*	Jesus meets His Mother : BENEDICTA/TU IN MU-/LIERIBUS	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D90*	Simon of Cyrene helps Jesus to carry the Cross	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D91*	Jesus meets Veronica	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D92*	Jesus falls the second time	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D93*	Jesus speaks to the women of Jerusalem	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D94*	Jesus falls the third time	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D95*	Jesus is stripped	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D96*	Jesus is nailed to the Cross	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	Published in a broad-sheet (S. Dominic's Press, 1917)
D97*	Jesus dies upon the Cross	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D98*	The Body of Jesus is taken down from the Cross	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D99*	The Body of Jesus is laid in the tomb	w.e.	$2\frac{1}{2} \times 2\frac{1}{2}$	
D100*	The Last Judgment	w.e.	$1\frac{3}{4} \times 2\frac{1}{4}$	
D101*	Device : Spray of leaves : M.V.O.J.	w.e.	$1 \times 1\frac{3}{8}$	Nos. D101 to D103 were printed for a funeral card ; they were subsequently used for other purposes by S. Dominic's Press. The letters M V O J were cut away from No. D101, which was used, <i>e.g.</i> , on the admission card of the Alpine Club Gallery, 1918, and on the cover of "Autumn Midnight," 1923 (v. Nos. D200 to D219). Nos. D102 and D103 were engraved after drawings from nature
D102*	Device : Stalk	w.e.	$\frac{7}{8} \times 1$	
D103*	Initial O with speedwell	w.e.	$1\frac{1}{8} \times 1\frac{1}{8}$	
D104	The Holy Face	—	$3\frac{1}{4} \times 2\frac{1}{4}$	Wood engraving on lignum vitae
D105	Cross	w.e.	$3 \times 3$	Printed in red on cover of "The Game," II, I, January, 1918



D106	Madonna and Child : with gallows	w.e.	2 x 2	Used for Christmas Card. Subsequently published in "The Game," II, 3, Advent, 1918, and on a rhyme-sheet
D107	Madonna and Child : with crucifix : AVE / JESU / PARVULE	w.e.	2 x 2	Used for Christmas Card. Also printed in "St. Thomas Aquinas Calendar 1926" (S. Dominic's Press, 1925).

At this time were engraved on wood eighteen diagrams of Carpentry Tools of various sizes. These were published in "Woodwork," by A. Romney Green (S. Dominic's Press, 1918)

D108*	Device : Axe and Block	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	Published in "The Game," II, I, January, 1918
D109*	Device : Hangman's Rope	w.e.	$1\frac{1}{2} \times 2\frac{1}{2}$	Published in "The Game," II, I, January, 1918
	1918			
D110	View of Ditchling	w.e.	$\frac{3}{4} \times 2\frac{1}{2}$	For Sussex Women's Institute
D111	Emblem : Flower	w.e.	$\frac{5}{8} \times \frac{5}{8}$	For Mrs. Mairet
D112	Lettering with nib : a b c x c	w.e.	$\frac{7}{8} \times 1\frac{5}{8}$	For Edward Johnston
D113*	Ascension	w.e.	$5\frac{1}{2} \times 3\frac{1}{2}$	Published in "The Game," II, 2, Ascension, 1918
D114	Spirit and Flesh	w.e.	$2\frac{1}{4} \times 2\frac{1}{4}$	Published as illustration of poem by A. K. Coomaraswamy (privately printed). G
D115	Entire Dragon	w.e.	—	No print is known to be in existence ; it is not in the British Museum collection. The block was destroyed after being used on posters and announcements of the S. Dominic's Press. The size was approximately $1\frac{3}{4}'' \times 3''$
D116	Child and Witch	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	For later edition of "Concerning Dragons" (see No. D63)
D117*	Christmas Card : Madonna and Child in vesica : J M J D	w.e.	$4\frac{1}{4} \times 1\frac{3}{4}$	Nos. D117 and D118 were printed on cover of leaflet containing three poems by H. D. C. P[eppler]. No. D118 was also printed on a Rhyme-Sheet, "The Pieman" (S. Dominic's Press).
D118	Penny Pie	w.e.	$\frac{5}{8} \times \frac{5}{8}$	

# 1919

D119	Welsh Dragon	w.e.	$\frac{3}{4} \times 1\frac{1}{4}$	Published in "The Game," III, 1, Corpus Christi, 1919
D120*	Crucifix: QUI MAN- / DUCAT MEAM CARNEM ET BIBIT/MEUM SANGUINEM / IN ME MANET ET EGO IN ILLO / LAUS TIBI XTE: in corners, J M J D	w.e.	$5\frac{1}{4} \times 4$	Printed in gold on black. Printed in sanguine in "Engravings by Eric Gill."
D121*	Christ and the Money-Changers	w.e.	$2\frac{1}{4} \times 3\frac{1}{4}$	Published in "Riches" (S. Dominic's Press, 1919)
D122*	Christ and the Money-Changers: INTRAVIT JESUS IN TEMPLUM DEI & EJICIEBAT / OMNES VENDENTES & EMENTES IN TEMPLO	w.e.	$5\frac{1}{2} \times 3\frac{1}{2}$	Published in "The Game," III, 1, Corpus Christi, 1919
D123	Dragon	w.e.	$1\frac{1}{4} \times 1\frac{1}{2}$	For later edition of "Concerning Dragons" (see No. D63)
D124*	Madonna and Child	w.c.p.	$6\frac{1}{2} \times 4$	For poster
D125	Madonna and Child with base	w.e.	$2\frac{3}{4} \times 2$	Published in "The Game," III, 2, Advent, 1919. The base was subsequently discarded
		w.e.	$\frac{3}{4} \times 2$	
D126	Spoil Bank Crucifix: with chapel	w.e.	$2\frac{1}{4} \times 4$	
D127*	Spoil Bank Crucifix	w.e.	$2 \times 3$	Printed on slip contained in "The Game," III, 2, Advent, 1919
D128	Crucifix: En Ego	w.e.	$1\frac{3}{4} \times 1\frac{1}{2}$	Published in "Nisi Dominus" by H.D.C.P. (S. Dominic's Press, 1919)

# 1920

D129	Dominican Shield: on scroll, VERITAS	w.e.	$1\frac{1}{4} \times 1$	Printed on cover of "Saint Dominic's Calendar, A.D. 1922" (S. Dominic's Press, 1921)
D130	S. Cuthbert's Cross	w.e.	$\frac{5}{8} \times \frac{5}{8}$	Device for note-paper of the Rev. John O'Connor
D131	S. Cuthbert's Cross	w.e.	$1\frac{3}{4} \times 1\frac{3}{4}$	Ditto
D132	Device: Hand and Cross	w.e.	$\frac{5}{8} \times \frac{3}{8}$	
D133*	New England Woods	w.e.	$3\frac{3}{4} \times 2\frac{1}{4}$	Printed in "Three Poems," by A. K. Coomaraswamy (privately printed)
D134	Tail-piece: Invitation	w.e.	$1\frac{1}{4} \times 1\frac{1}{2}$	



D135	Lovers : man kneeling	w.e.	$2\frac{1}{4} \times 1\frac{1}{4}$	Four or five prints were taken. D
D136	Lovers	w.e.	$1\frac{1}{8} \times 3$	Four or five prints only were taken. The block was subsequently cut down (see No. 116)
D137*	Our Lady of Lourdes	w.c.p.	$12\frac{3}{4} \times 6\frac{1}{4}$	Cut on one block, and printed in three colours. Block subsequently cut into five sections. Finally joined, and printed in black
D138	Woodcutter's Knife	w.e.	$\frac{1}{2} \times 2\frac{1}{4}$	Engraving on blackthorn
D139	Tailpiece	w.c.p.	$\frac{3}{4} \times 1\frac{1}{4}$	
D140	Penguin	w.c.p.	$3\frac{1}{8} \times 2$	
D141	Chalice and Host	w.e.	$1\frac{1}{2} \times \frac{3}{4}$	
D142	Bookplate : Windmill and Flowers : EX LIBRIS/EVAN GILL	w.e.	$1\frac{3}{4} \times 2\frac{1}{4}$	
D143*	Hottentot	w.c.p.	$8 \times 1\frac{3}{4}$	
D144*	Bookplate : Girl with Deer : EX LIBRIS ANANDA / COOMARASWAMY	w.e.	$2\frac{1}{2} \times 2\frac{1}{4}$	
D145	Christmas Card : Bambino : PAX	w.e.	$1\frac{3}{4} \times 2\frac{1}{8}$	
1921				
D146	Bookplate : Priest's Hat	w.e.	$\frac{1}{2} \times 1$	For the Rev. Antony Milton
D147	Device : The Golden Bough	w.e.	$2\frac{1}{4} \times 1\frac{1}{2}$	
D148*	The Lion	w.e.	$2\frac{1}{4} \times 3$	Also known as "She Loves Me Not." After a museum study.
D149	The Holy Childhood	w.e.	$3 \times 3\frac{3}{4}$	From a drawing by Elizabeth Gill. Published in "The Game," iv, 1, January, 1921
D150	The Blessed Trinity with the Blessed Virgin	w.e.	$3 \times 3\frac{3}{4}$	From a drawing by Elizabeth Gill. Published in "The Game," iv, 2, February, 1921
D151	S. Joseph	w.e.	$3 \times 3\frac{3}{4}$	From a drawing by Elizabeth Gill. Published in "The Game," iv, 3, March, 1921
D152	The Holy Ghost	w.e.	$3 \times 3\frac{3}{4}$	From a drawing by Elizabeth Gill. Published in "The Game," iv, 4, April, 1921

D153	The Thorn in the Flesh	w.e.	$4\frac{3}{4} \times 4$	G.
D154	Westward Ho !	w.e.	$5 \times 3\frac{1}{2}$	After a drawing by David Jones.
D155*	Dress, 1920	w.e.	$3\frac{3}{4} \times 3$	Published in "Dress" (S. Dominic's Press, 1921). After a drawing by Edward Sullivan for "The New Utopia," by H. G. Wells.
D156*	Dress, 1860	w.e.	$2\frac{3}{4} \times 2\frac{1}{4}$	Published in "Dress" (S. Dominic's Press, 1921). After an old photograph.
D157	The Shepherds	w.e.	$3 \times 3\frac{1}{4}$	From a drawing by Elizabeth Gill.
D158	Tree and Burin : w-e	w.c.p.	$9 \times 7\frac{1}{2}$	Poster for the Society of Wood-Engravers. Printed from three blocks in red, green, and black
D159	Tree and Burin : w-e	w.e.	$2 \times 1\frac{3}{4}$	For the Society of Wood-Engravers
D160	Tree and Burin	w.e.	$1\frac{1}{2} \times 1\frac{1}{4}$	For the Society of Wood-Engravers
D161	Jesus before Pilate	w.c.p.	$11\frac{3}{4} \times 12\frac{1}{2}$	Three or four proofs printed in 1921. Published in an edition of 60 signed and numbered prints by Douglas Cleverdon, Bristol, 1928. G
D162	On the Tiles	w.e.	$3\frac{1}{4} \times 2\frac{3}{4}$	
1922				
D163	Nude Crucifix	w.e.	$4\frac{1}{2} \times 1\frac{1}{2}$	C.
D164*	Divine Lovers : first block	w.e.	$3\frac{1}{2} \times 3$	After a drawing from life.
D165*	Girl in Bath : first block	w.e.	$4 \times 4$	Of Nos. D164 to D166, not more than 150 signed prints were issued, unnumbered
D166*	The Plait	w.e.	$6\frac{1}{2} \times 3\frac{3}{4}$	
D167*	Clare	w.e.	$6\frac{1}{2} \times 4\frac{1}{2}$	Not more than 50 signed prints were issued, unnumbered
D168	Crucifix, with crown of thorns : INRI	w.e.	$8 \times 3$	In three blocks
D169	S. Christopher	w.e.	$4\frac{1}{4} \times 1\frac{1}{2}$	C.
D170	S. Sebastian : S. SEBASTIANE / OPN	w.e.	$4\frac{1}{4} \times 1\frac{1}{2}$	C.
D171	Divine Lovers : second block	w.e.	$3\frac{1}{4} \times 2\frac{3}{4}$	C.



DI72	Device : Shuttle and Web	w.e.	$\frac{5}{8} \times \frac{3}{4}$	
DI73	Device : Clock Tower	w.e.	$2\frac{1}{4} \times 2\frac{1}{8}$	
DI74*	Bookplate : S. Helena : s. HELENA / O P N	w.e.	$2\frac{1}{2} \times 1\frac{1}{4}$	For Petra Gill. After a photograph of an ancient image
DI75*	Bookplate : S. Angela Merici : S. ANGELA M / O P N	w.e.	$3\frac{1}{4} \times 1\frac{1}{2}$	For Elizabeth Gill. Not more than 50 signed prints were issued, unnumbered
DI76	Bookplate : S. Joan of Arc	w.e.	$1 \times 1\frac{1}{4}$	For Joanna Gill
DI77	Bookplate : S. Martin : Ex libris THOMAS MARTIN / FRANCIS ES- MOND LOWINSKY	w.e.	$3\frac{3}{4} \times 2\frac{3}{4}$	From a design by David Jones. Printed in red and black
DI78	Hair combing	w.e.	$4 \times 2\frac{1}{2}$	D.
DI79*	Christmas Card : Madonna and Child : The Shrimp	w.e.	$3\frac{1}{2} \times 2\frac{5}{8}$	The title is derived from the shrimp-like aspect of the Child in swaddling clothes
DI80	Bookplate : S. Luke : on halo, S. LUCA O P N : on book, QUON- IAM/QUIDEM : on base, From the collection / of Thomas Esmond / and Ruth Lowinsky	w.e.	$4\frac{1}{2} \times 2\frac{1}{4}$	In two blocks
DI81	Bookplate : Marriage of S. Catherine : From the Collection of / KATHERINE MARY LOWINSKY	w.e.	$3\frac{1}{4} \times 2\frac{5}{8}$	
DI82	S. George and the Dragon	w.e.	$1\frac{1}{2} \times 2$	For the Lancashire Catholic Players
DI83	Nuptials of God	w.e.	$2\frac{1}{2} \times 2$	Published in "The Game," VI, 34, January, 1923
DI84	Madonna and Child with arms outstretched	w.e.	$4 \times 1\frac{3}{4}$	G.
1923				
DI85	Bookplate : Madonna and Child : SEDES SAPIENTIAE	w.e.	$2\frac{3}{4} \times 1\frac{1}{4}$	For the Rev. Desmond Chute
DI86*	The Tennis Player	w.e.	$4\frac{5}{8} \times 4\frac{1}{8}$	After a photograph in the "Daily Mirror"
DI87*	Girl in Bath : second block	w.e.	$4\frac{1}{8} \times 4\frac{1}{8}$	After a drawing from life
DI88*	Mother and Child Daily Herald Order of Indus- trial Heroism : comprising the following blocks :—	w.e.	$5\frac{1}{2} \times 3\frac{1}{4}$	After a drawing from life The first version consisted of Nos. DI89, DI90, DI91, and DI92. Subsequently No. DI93 took the place of No. DI92. Nos. DI92 and DI93 were printed in red

D189*	S. Christopher : MIHI FECISTI	w.e.	5 x 2½	With a small extra wood engraving (1 x ¾) of chimney smoke, printed in red
D190*	A Rose-plant in Jericho	w.e.	4¾ x 2½	
D191*	Wave	w.e.	½ x 1¾	
D192*	The Holy Ghost as Dove	w.e.	1½ x 1¾	
D193	Five-pointed Star	w.e.	1¼ x 1¼	
D194	Hound of S. Dominic	w.c.p.	6½ x 10	Used on a poster
D195*	Actor on stage	w.c.p.	4⅛ x 7¼	For Ditchling Dramatic Club
D196*	Sculpture : first block	w.e.	3 x 1½	
	First state : Lines running across the limbs			
	Second state : Lines cut into dots			
D197*	Sculpture : second block	w.e.	3 x 2	Published in "Sculpture," by Eric Gill (2nd edition, S. Dominic's Press, 1923). Printed on title page and cover
	First state : Strong modelling			
	Second state : Slight modelling			
D198*	Woman's Head	w.e.	1½ x 1½	Experiment in cross-hatching
D199	Lawyer's Wig	w.e.	1 x 7/8	Published in "The Law the Lawyers Know About" (S. Dominic's Press, 1923)
D200*	Autumn Midnight	w.e.	4½ x 3¼	Nos. D200 to D219 were published in "Autumn Midnight," by Frances Cornford (The Poetry Bookshop, London, 1923)
D201	Device : To J. & G. R. / from / F. C. & E. G.	w.e.	¾ x 1	
D202*	Initial W with mirror and chest of drawers	w.e.	1 x 1	
D203*	Initial T with woman and child	w.e.	1 x ¾	
D204*	Initial A with woman and child	w.e.	1 x 1	
D205*	Initial T with man and thistles	w.e.	1 x 1	
D206*	Initial W with woman and child	w.e.	1 x 1¾	
D207	Child on foot-rule	w.e.	½ x 1¼	
D208*	Initial M with bedroom	w.e.	1 x 1½	
D209	Initial G with vetch and beehive	w.e.	1 x 1	
D210*	Initial O with house	w.e.	1 x 1	



D211*	Initial A with princess and gipsy	w.e.	$1 \times 1\frac{1}{4}$	
D212*	Initial Y with Susan and Diana	w.e.	$1 \times 1$	
D213*	Initial I with old nurse	w.e.	$1 \times 1$	
D214	Initial C with bird-cage	w.e.	$1 \times \frac{3}{4}$	
D215*	Initial T with woman	w.e.	$1 \times 1$	
D216*	Initial L with woman	w.e.	$1 \times 1\frac{3}{4}$	
D217*	Initial B with column	w.e.	$\frac{3}{4} \times \frac{1}{2}$	
D218*	Initial I with trumpeter and drummer	w.e.	$1 \times 1$	
D219*	Initial I with witch	w.e.	$1 \times 1$	
D220	Device : Sacred Heart with Crown of Thorns	w.e.	$\frac{5}{8} \times \frac{5}{8}$	
D221	Device : Crown of Thorns	w.e.	$\frac{3}{4} \times \frac{3}{4}$	
D222	Device : Sacred Heart with Arrows	w.e.	$\frac{7}{8} \times \frac{7}{8}$	Published in "St. Thomas Aquinas Calendar 1925" (S. Dominic's Press)
D223	Device : Castle and Trees	w.e.	$2\frac{1}{8} \times 1\frac{3}{8}$	
D224	Teresa and Winifred Maxwell: Teresa & Winifred	w.e.	$4 \times 4\frac{1}{2}$	
D225*	Toilet : N G	—	$4\frac{1}{2} \times 2\frac{1}{2}$	Wood engraving on sycamore, end grain. After a drawing from life
D226	S. Martin	w.e.	$1\frac{3}{8} \times 1\frac{1}{4}$	
D227	Torso of a woman	w.e.	$3\frac{1}{2} \times 1$	c.
D228	Crucifix, robed	w.e.	$3\frac{1}{8} \times 2$	c.
D229	Crucifix	w.e.	$\frac{3}{4} \times \frac{3}{8}$	Published in "In Petra" (S. Dominic's Press, 1923)
D230	Rosary Crucifix	w.e.	$1\frac{1}{4} \times 2\frac{1}{8}$	No prints of D230 and D231 are known to exist. c.
D231	Rosary Crucifix	w.e.	$\frac{3}{4} \times 1\frac{1}{4}$	c.
D232	Mary at the Sepulchre	w.e.	$3 \times 2\frac{1}{8}$	From a drawing by David Jones. Later carved by him
D233	Bookplate : Jesuit Martyr : Ex Libris / JAMES COMLY MCCOY	w.e.	$3\frac{1}{2} \times 2\frac{1}{4}$	For a collection of "Jesuit Relations"
D234	S. Christopher	w.e.	$3\frac{1}{4} \times 2\frac{1}{2}$	c.
D235	Adam	w.e.	$4 \times 1$	c.
D236	Eve	w.e.	$4 \times 1$	c.
D237	Figure of a girl, seated	w.e.	$1\frac{1}{2} \times 1\frac{1}{2}$	Three prints were taken. c.
D238	Madonna and Child	w.e.	$3 \times 2$	c.

1924

D239	Angel and Shepherds	w.e.	$3\frac{1}{2} \times 4\frac{1}{2}$	From a drawing by Eliz. Gill
D240*	Mrs. Williams	—	$8\frac{3}{4} \times 6\frac{1}{4}$	Wood engraving on sycamore, end grain
D241	Bookplate : THIS BOOK COMES / FROM A BEDROOM IN / ARUNDEL CASTLE	w.e.	$1\frac{1}{8} \times 3\frac{1}{4}$	

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1	Madonna and Child	w.i.10	$2 \times 1\frac{3}{8}$	
2	The Invisible Man	z.25	$5 \times 3\frac{5}{8}$	
3	Leda	w.i.15	$2 \times 1\frac{1}{2}$	C.
4	Leda	c.50	$3\frac{7}{8} \times 2\frac{5}{8}$	D.
	First state (1-25) : LEDA			
	Second state (26-50) : letters erased			
5*	Portrait : THOMAS ESMOND LOWINSKY	w.e.11	$10\frac{5}{8} \times 7\frac{7}{8}$	
6*	Portrait : RUTH LOWINSKY	w.e.11	$9 \times 6$	
7*	Portrait : XENIA NOELLE LOW- INSKY	w.e.11	$9 \times 6$	
8*	Portrait : ELIZ. G.	z.50	$7 \times 5$	
9*	Portrait : GORDIAN G.	z.50	$8 \times 6$	

At this time were engraved two alphabets of 26 letters for Count Kessler, of the Cranach Press. Some were decorated with floral designs drawn by Aristide Maillol. They were used in the edition of the Eclogues of Vergil published by the Cranach Press (Weimar, 1928). Letterings for Count Kessler were numbered 37a to 37d in Eric Gill's private file. They include two decorated initials and a colophon for "Gedichte," by Paul Valéry, translated into German by R. M. Rilke, and printed by the Cranach Press.

10	Flower-piece	w.e.25 w.i.6	$5\frac{1}{4} \times 3\frac{3}{4}$	Nos. 10 to 17 were published in "Sonnets and Verses," by Enid Clay (Golden Cockerel Press, 1924)
11	Naked Girl with Cloak	w.e.25 w.i.16	$4 \times 2\frac{1}{4}$	
12	Youth and Love	w.e.25	$1\frac{3}{4} \times 2\frac{3}{4}$	There is no record as to how many of the 25 prints were issued in either state
	First state : without grass			
	Second state : with grass			
13*	Naked Girl on Grass	w.e.25	$1\frac{5}{8} \times 3\frac{1}{8}$	
14	Death and the Lady	w.e.25	$5 \times 3\frac{1}{4}$	
15*	Mother and Child	w.e.25	$3\frac{1}{4} \times 3\frac{1}{4}$	
16	Child picking Flowers	w.e.25	$1\frac{1}{2} \times 1\frac{5}{8}$	
17	Lovers on a Bank	w.e.25	$1\frac{3}{4} \times 3$	



18	Deposition					
	First state : without halo or cross-hatching	w.e.		4 x 1½		The first states of Nos. 18 to 21 consisted in each case of a few unsigned and unnumbered prints issued while Eric Gill was at Ditchling. It was announced, without authority of the artist, that 20 prints would be issued of each engraving. The second states being added at Capel-y-ffin, the four engravings are numbered among the Capel-y-ffin series
	Second state : with halo and cross-hatching	w.e.7 w.i.4				
19	Venus			5½ x 1¾		
	First state : with four lines of waves, unshaded	w.e.				
	Second state : with waves shaded, and tree added	w.e.25 w.i.16				
20	The Dancer : or, Girl on Bank			5 x 1¾		
	First state : Girl dancing	w.e.				
	Second state : Girl sitting on bank, which has been added beneath her	w.e.24 w.i.16				
21	The Bee Sting			5 x 2		Of No. 21, there were taken 25 surface prints, signed and numbered, of the second and third states mixed ; the intaglio prints were from the third state only. There was a trial proof (before the first state) showing the girl as lying on a couch, horizontal. In the first state the engraving became vertical, the ground being represented by two lines. It is uncertain whether any trial proof exists
	First state : Girl dancing	w.e.				
	Second state : Bee, hive, and tree added	w.e.)	25			
	Third state : Hair added on the girl	w.e.) w.i.9				
22	Lovers			3 x 1½		Another block of the same subject was engraved before No. 22. One trial proof and one print (size 3¼" x 1½") were taken intaglio, and the block was then carved in low relief
	First state : Rectangular	w.i.16				
	Second state : Background of block cut away	w.e.10				
23	Lovers					
	First state : full size	w.e.		3 x 3½		
	Second state : one portion cut off	w.i.8		3 x 2¾		
24	Safety First	w.e.11		6 x 6½		For "The Labour Woman"
25*	Portrait of a Lady	c.50		7 x 4½		
26	Sedes Sapientiae	w.i.50		3 x 1¼		Christmas Card
27	Madonna and Child	w.i.50		3¼ x 1⅞		

28	Madonna and Child	w.i.50	$3\frac{1}{2} \times 2\frac{1}{2}$	
29	The Crib	w.i.50	$2\frac{1}{4} \times 3\frac{3}{4}$	
30	The Shepherds	w.i.50	$2\frac{7}{8} \times 3\frac{1}{4}$	
31*	Madonna and Child	c.50	$1\frac{5}{8} \times \frac{7}{8}$	From a drawing by Elizabeth Gill
32*	Madonna and Child	c.50	$1\frac{5}{8} \times 1\frac{1}{4}$	From a drawing by Joanna Gill
33*	Madonna and Child	c.50	$1\frac{5}{8} \times \frac{7}{8}$	
1925				
34*	Stay me with apples	w.e.12	$2\frac{5}{8} \times 2\frac{3}{8}$	Published in the prospectus of "The Song of Songs" (Golden Cockerel Press, 1925)
35	The Sofa	w.i.50	$4\frac{1}{4} \times 2\frac{3}{4}$	
36	Bookplate : Coat of Arms : RALPH EDWARD / GATHORNE- HARDY : ON SCROLL, ARME / DE / FOI/HARDI	c.	$4 \times 2\frac{1}{2}$	
37	The Convert	w.e.50	$3\frac{1}{2} \times 2\frac{1}{2}$	
38	Holy Spirit as Dove	w.e.12	$1\frac{1}{2} \times 1\frac{3}{4}$	Nos. 38 to 56 were published in "The Song of Songs" (Golden Cockerel Press, 1925)
39*	The Harem	w.e.12	$4\frac{3}{4} \times 3\frac{3}{4}$	
40*	On my Bed by Night	w.e.12	$2\frac{1}{2} \times 3\frac{3}{4}$	
41	His left hand beneath my Head	w.e.12	$2\frac{1}{8} \times 4$	
42	Skippping upon the Mountains	w.e.12	$3 \times 3\frac{3}{4}$	
43	Inter Ubera Mea	w.e.12	$2\frac{1}{2} \times 3\frac{3}{4}$	
44	Wake not my Beloved	w.e.12	$1\frac{1}{4} \times 3\frac{3}{4}$	
45	The Serenade	w.e.12	$5 \times 3\frac{3}{4}$	
46	The Kiss	w.e.12	$2\frac{1}{2} \times 3\frac{3}{4}$	
47	A Garden enclosed	w.e.12	$1\frac{7}{8} \times 1\frac{3}{4}$	
48	The voice of my Beloved	w.e.12	$5\frac{3}{8} \times 3\frac{3}{4}$	
49	The Watchmen	w.e.12	$3\frac{7}{8} \times 3\frac{5}{8}$	
50*	My Love among the Lilies	w.e.12	$2 \times 3$	
51	The Dancer	w.e.12	$5\frac{1}{2} \times 4\frac{1}{4}$	
52	The Lust of Solomon	w.e.5	$1 \times 1\frac{7}{8}$	
53	Let us fare forth into the fields	w.e.12	$3\frac{7}{8} \times 3\frac{1}{2}$	
54*	Ibi Dabo Tibi	w.e.12	$2\frac{7}{8} \times 3\frac{5}{8}$	
55	The Juice of my Pomegranates	w.e.12	$2\frac{1}{4} \times 4$	
56	Young Fawn	w.e.12	$1\frac{7}{8} \times 2\frac{3}{4}$	



57*	Girl sleeping	w.e. 12	$1\frac{1}{4} \times 3\frac{1}{2}$	Designed for "The Song of Songs," but not used
58	Bookplate : Snake	w.e.	$\frac{1}{2} \times 2\frac{1}{4}$	
59	Like a Young Fawn	w.i. 25	$3 \times 4$	Similar design to No. 42
60*	Swineherd	w.e. 25	$2\frac{1}{4} \times 3\frac{3}{8}$	Designed for "The Song of Songs," but not used
61	Bookplate : EX LIBRIS / CELIA / CLARK / MCC * VPC * AC * PFG	w.e.	$1\frac{3}{8} \times 1\frac{3}{8}$	
62	Inigo Jones : I J	w.e.	$2\frac{3}{4}$ circular	For "The Architect's Journal." The letters were subsequently removed
63*	Madonna and Child First state: without star in hair Second state: with star in hair	w.e. 100 w.e.	$3\frac{3}{4} \times 2$	
64*	Madonna and Child, with Children First state: with background Second state: without background	w.e. 50 w.e. 50	$4 \times 2\frac{1}{2}$	
65	Shuttle and Loom : PHG/JM/JD	w.e.	$\frac{7}{8} \times 1\frac{1}{4}$	
66	Madonna and Child	w.e. 100 w.i. 15	$3\frac{3}{4} \times 2\frac{1}{2}$	From a design by Joanna Gill
67	Child in Manger	w.e. 100	$2\frac{3}{8} \times 2\frac{3}{8}$	From a design by Petra Gill
68	Madonna and Child	w.e. 73 w.i. 27	$1\frac{1}{4} \times 2$	From a design by Elizabeth Gill
69	Boy with drawing-board	w.e. 15	$1\frac{1}{4} \times 1\frac{7}{8}$	For "The Architect's Journal"
70	Madonna and Child	w.i. 1	$1\frac{7}{8} \times 1\frac{1}{2}$	Two or three surface prints were taken. None were signed

#### 1926

71*	Mary Magdalen	w.e. 15	$2\frac{3}{4} \times 2\frac{1}{2}$	Nos. 71 to 76 were published in "The Passion" (Golden Cockerel Press, 1926)
72	The Agony in the Garden	w.e. 15	$6\frac{1}{8} \times 4\frac{1}{2}$	
73	The Kiss of Judas	w.e. 15	$3\frac{1}{8} \times 4\frac{1}{2}$	
74*	The Carrying of the Cross	w.e. 15	$4\frac{3}{8} \times 4\frac{1}{2}$	
75	The Crucifixion	w.e. 15	$6\frac{1}{8} \times 4\frac{1}{2}$	
76	The Deposition	w.e. 15	$3\frac{5}{8} \times 4\frac{1}{2}$	
77	Cartouche, with birds	w.e.	$1\frac{1}{8} \times 2\frac{3}{4}$	
78	Device : Midnight Oil	w.e.	$1\frac{5}{8} \times 2$	
79	Lettering : IN MEMORIAM / PAUL CASSIRER / 7 JANUAR 1926	w.e.	$1\frac{1}{8} \times 2\frac{3}{8}$	Printed in memorial booklet (The Cranach Press, Weimar)

80	Imprint : Woman : CRANACH PRESSE WEIMAR	w.e.	$1\frac{1}{4} \times 1$	From a design by Aristide Maillol for the Cranach Press, Weimar
81	God Sending	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	Nos. 81 to 85 were published in "The Procreant Hymn," by Powys Mathers (Golden Cockerel Press, 1926)
82*	Earth Waiting	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	
83	Earth Inviting	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	
84	Dalliance	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	
85	Earth Receiving	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	
86	God Sending	c.15	$4\frac{1}{2} \times 3\frac{1}{2}$	Another version of 81
87	Earth Inviting	c.15	$5 \times 3\frac{1}{2}$	Another version of 83
88	Earth Wrestling	c.15	$5 \times 2\frac{1}{4}$	Another version of 85
89	Earth Receiving	c.15	$5 \times 3\frac{1}{2}$	
90*	Skaters		$4\frac{3}{8} \times 4\frac{1}{4}$	
	First state : Skaters nude	c.		Of the first state, only a few signed prints were issued, unnumbered. Some prints of each state were coloured by hand. After a photograph in the "Daily Mirror" of two men skating
	Second state : Skaters wearing ballet-skirts	c.50		
91*	Portrait : The Prior of Caldey	c.12	$10 \times 7$	Nos. 94 and 95 were published in "Id Quod Visum Placet," an essay by Eric Gill (published by the author, Capel-y-ffin, Abergavenny, 1926). No. 94 is after a photograph, No. 95 after a drawing of St. Pierre, Chartres
92*	Portrait : Miss R. Rothenstein	c.25	$10 \times 7$	
93*	Bookplate: EX LIBRIS/Mary Gill/ T.O.S.D.	c.	$2\frac{3}{8} \times 1\frac{1}{4}$	
94*	David	c.15	$4\frac{1}{2} \times 2\frac{3}{4}$	
95*	Flying Buttresses	c.15	$4\frac{1}{2} \times 2\frac{3}{4}$	
96	Rosary Crucifix : s D / A M (letters in reverse)	c.	$2 \times 1\frac{1}{4}$	Engraved on the back of 96
97	Lovers : s D / A A (letters in reverse)	c.	$2 \times 1\frac{1}{4}$	
98	Crucifix : DOMINUS REGNAVIT EXSULTET TERRA : at foot of Cross, JESU	c.	$7 \times 5$	For Messrs. Peter Davies, Ltd.
99	Three monograms			
	(a) PD	w.e.	$\frac{5}{8} \times \frac{5}{8}$	
	(b) PD	w.e.	$\frac{7}{8} \times \frac{7}{8}$	
	(c) PD	w.e.	$1\frac{1}{8} \times 1\frac{1}{8}$	



100*	Eve	w.e.50	$9\frac{1}{4} \times 4\frac{3}{4}$	Wood-engraving on sycamore. After a photograph
101	S. Bernadette : s. BERNADETTE ORA PRO NOBIS	w.e.50	$4 \times 3\frac{1}{4}$	
102*	Device : S. Thomas' hands : V/ERITAS	w.e.	$1\frac{1}{4} \times 1\frac{1}{2}$	Published in "Id Quod Visum Placet" (see note to No. 94). Engraved for use on the title-pages of books containing writings by Eric Gill
103	Border : Leaves	w.e.	$7\frac{1}{2} \times 6$	Published in the Autumn announcement of the Golden Cockerel Press, 1926
104	Device : Girl on Carpet	w.e.	$1\frac{1}{2} \times 1\frac{7}{8}$	A few prints were signed
105	Device : Girl in Leaves	w.e.	$1\frac{1}{8} \times 2$	A few prints were signed
106*	Woman with Balloons	w.e.25	$4 \times 1\frac{1}{2}$	After a drawing from life
107	Woman Bending	w.e.25	$2\frac{1}{2} \times 2$	
108	Border: Man looking up	w.e.10	$6\frac{1}{2} \times 1\frac{1}{4}$	Published in prospectus of "Troilus and Criseyde" (see No. 120). Later used on page 44 of "Troilus and Criseyde"
109	Border : Chaucer looking down on Lovers	w.e.10	$7\frac{1}{4} \times 1\frac{3}{4}$	Published in prospectus of "Troilus and Criseyde." Not used in book
110	Tailpiece : Spray of Leaves	w.e.	$1\frac{3}{4} \times 3\frac{3}{4}$	In three blocks, the two smaller ( $\frac{1}{4} \times \frac{1}{2}$ and $\frac{3}{4} \times \frac{1}{2}$ ) being designed for printing in a second colour. The largest block was published on page 45 of "Troilus and Criseyde"; the two smaller were not used
111	Device : Cockerel and Printing-Press	w.e.	$7 \times 4\frac{1}{2}$	Published in Autumn announcement of the Golden Cockerel Press, 1927
112	Device : Amorini	w.i.	$1\frac{3}{4} \times 1\frac{5}{8}$	For Stanley Morison, Esq. Published in the édition de luxe of "The Fleuron : No. 5" (Cambridge, 1927)
113	Ordination Card: VIDETE CUIUS /MINISTERIUM/VOBIS TRADITUR	w.i.	$3\frac{1}{2} \times 2\frac{3}{8}$	For the Rev. Desmond Chute
114	Divine Lovers	w.e.12 w.i.25	$4\frac{1}{8} \times 3\frac{1}{8}$	Another version of No. D164

115*	Good Shepherd : ET ALIAS OVES HABEO	w.e.50	$3\frac{1}{8} \times 2\frac{1}{2}$	After a carving in relief at Highbury Chapel, Bristol : engraved for and published by Douglas Cleverdon, Bristol, 1927
116	Lovers	w.e.25	$1\frac{1}{4} \times 1$	This block consists of a section of No. D136. A few extra lines have been engraved upon it (e.g. the hair of the man)
117	Device : Unicorn	w.e.	$1\frac{1}{4} \times 1\frac{1}{4}$	For the Curwen Press
118*	Portrait : BEATRICE WARDE		9 x 6	
	First state	w.e.25		
	Second state : chin altered	w.e.		
119	Initials : I T	w.e.	$1\frac{3}{4} \times \frac{7}{8}$	Engraved for "Troilus and Criseyde," but not used
120	Initial : C	w.e.	$\frac{3}{4} \times \frac{5}{8}$	Nos. 120-128, 133-148, 150, 151, 153-194, and 204 were published in "Troilus and Criseyde," by Geoffrey Chaucer (Golden Cockerel Press, 1927). Figures followed by T. C. refer to pages of "Troilus and Criseyde" on which the respective engravings are printed.
121	Border : Girl and Cupid	w.e.10	$7 \times 1\frac{1}{2}$	6 T. C.
122	Border : Girl with knee raised, and Cupid	w.e.10	$7 \times 1\frac{3}{4}$	7 T. C.
123	Border : Cupid, with Bow on arm	w.e.10	$7 \times 1\frac{1}{4}$	8 T. C.
124	Border : Girl, and Man with Sword	w.e.10	$7 \times 1\frac{3}{4}$	9 T. C.
125	Border : Cupid holding Bow	w.e.10	$7 \times 1\frac{1}{4}$	10 T. C.
126*	Border : Lovers	w.e.10	$7 \times 1\frac{3}{4}$	11 T. C.
127	Border : Girl standing	w.e.10	$7 \times 1\frac{1}{4}$	12 T. C.
128	Border : Man climbing to Girl	w.e.10	$7 \times 1\frac{1}{2}$	13 T. C.
129	Yahoo	c.	$4\frac{1}{2} \times 3\frac{1}{2}$	Engraved on reverse of copper-plate of No. 82
130	Woman	w.e.7	$2\frac{1}{4} \times 1\frac{1}{2}$	Experiment with multiple tool
131	Nude Study	c.	$9\frac{3}{4} \times 7$	Engraving unfinished : never issued



132*	Bookplate : S. Anthony		$4\frac{3}{4} \times 3\frac{1}{2}$	For Dr. Newman Neild.
	First state : before letters	c.10		Reproduced in photogravure
	Second state : Ex Libris / NEW-	c.		in "Engravings by Eric Gill"
	MAN NEILD			
133	Border : Girl holding up Cupid	w.e.10	$7 \times 1\frac{1}{4}$	20 T. C.
134	Border : Man with hand to head	w.e.10	$7 \times 1\frac{3}{4}$	21 T. C.
135	Border : Two Birds	w.e.10	$7 \times 1\frac{1}{4}$	18 T. C.
136	Border : Cupid looking down on Lovers	w.e.10	$7 \times 1\frac{3}{4}$	19 T. C.
137	Border : Girl praying, Man on Tree	w.e.10	$7 \times 1\frac{1}{4}$	14 T. C.
138	Border : Man reading, Girl on Tree	w.e.10	$7 \times 1\frac{3}{4}$	15 T. C.
139	Border : Man standing behind Leaves	w.e.10	$7 \times 1\frac{1}{4}$	16 T. C.
140	Border : Girl sitting on Branch	w.e.10	$7 \times 1\frac{3}{4}$	17 T. C.
1927				
141	Border : Naked Youth	w.e.10	$7 \times 1\frac{1}{4}$	28 T. C.
142	Border : Naked Girl looking back	w.e.10	$7 \times 1\frac{3}{4}$	29 T. C.
143	Border : Man listening, and Man on Tree	w.e.10	$7 \times 1\frac{1}{4}$	22 T. C.
144	Border : Man on Tree, and Naked Girl below	w.e.10	$7 \times 1\frac{3}{4}$	23 T. C.
145	Border : Man and Girl in four groups on way to Church	w.e.10	$7 \times 1\frac{1}{4}$	36 T. C.
146	Border : Man and Girl in four groups on way from Church	w.e.10	$7 \times 1\frac{3}{4}$	37 T. C.
147	Border : Man Piping	w.e.10	$7 \times 1\frac{1}{4}$	32 T. C.
148	Border : Woman with two Children	w.e.10	$7 \times 1\frac{3}{4}$	33 T. C.
149	Bookplate : EX LIBRIS / PAUL BEAUJON	w.e.	$\frac{5}{8} \times 1\frac{3}{4}$	Lettering only
150	Circular Border	w.e.10	$4 \times 4$	1 T. C.
151	Meeting of Troilus and Criseyde	w.e.10	$7 \times 4\frac{1}{2}$	4 T. C.
152	Bookplate : Ex / Libris / MANGIA GALLI : monogram, MM	w.e.	$1\frac{5}{8} \times 1\frac{5}{8}$	
153	Border : Acanthus Leaves	w.e.10	$7 \times 1\frac{1}{4}$	26 T. C.
154	Border : Nine Leaves	w.e.10	$7 \times 1\frac{1}{4}$	126 T. C.

155	Border: Eleven Leaves	w.e.10	7 x 1 $\frac{1}{4}$	60 T. C.
156	Border : Ten Leaves with Flower at side	w.e.10	7 x 1 $\frac{1}{4}$	38 T. C.
157	Border : Man with Raised Sword	w.e.10	7 x 1 $\frac{1}{4}$	24 T. C.
158	Border : Cupid running, Ape and Satyr in Tree	w.e.10	7 x 1 $\frac{1}{2}$	25 T. C.
159	Border : Man shading his Eyes with his Hand	w.e.10	7 x 1 $\frac{1}{4}$	184 T. C.
160	Border: Girl repulsing Man	w.e.10	7 x 1 $\frac{3}{4}$	185 T. C.
161*	Border: Chaucer and Cupid	w.e.10	6 $\frac{3}{4}$ x 1 $\frac{1}{4}$	2 T. C.
162*	Border : Chaucer writing : [T]ROIL			179 T. C. The second state was printed in the book
	First state : with leaves at top	w.e.10	7 x 1 $\frac{3}{4}$	
	Second state : without leaves	w.e.	6 x 1 $\frac{3}{4}$	
163	Border: Naked Girl holding Branch	w.e.10	7 x 1 $\frac{1}{4}$	40 T. C.
164	Border: Cupid; Bow on Tree	w.e.10	6 $\frac{3}{4}$ x 1 $\frac{1}{2}$	41 T. C.
165	Border: Man trying Sword	w.e.10	7 x 1 $\frac{1}{4}$	170 T. C.
166*	Border: Lovers facing left	w.e.10	7 x 1 $\frac{3}{4}$	171 T. C.
167	Border: Man throwing Spear	w.e.10	7 x 1 $\frac{3}{4}$	180 T. C.
168	Border: Two men with Spears	w.e.10	7 x 1 $\frac{3}{4}$	181 T. C.
169	Border: Harpy facing right	w.e.10	7 x 1 $\frac{1}{4}$	62 T. C.
170	Border: Harpy facing left	w.e.10	7 x 1 $\frac{3}{4}$	63 T. C.
171	Border: Venus Instructrix Artis Amoris	w.e.10	7 x 1 $\frac{1}{4}$	212 T. C.
172	Border: Lovers in Tree	w.e.10	7 x 1 $\frac{3}{4}$	213 T. C.
173	Criseyde visits Troilus	w.e.10	7 x 4 $\frac{1}{2}$	46 T. C.
174	Border : Girl turning into Tree: facing right	w.e.10	7 x 1 $\frac{1}{4}$	98 T. C.
175	Border : Girl turning into Tree: facing left	w.e.10	7 x 1 $\frac{3}{4}$	99 T. C.
176	Border: Fawn piping	w.e.10	7 x 1 $\frac{1}{4}$	102 T. C.
177	Border: Naked girl with back turned	w.e.10	7 x 1 $\frac{3}{4}$	103 T. C.
178	Border: Naked girl facing right	w.e.10	7 x 1 $\frac{1}{4}$	136 T. C.
179	Border: Naked girl facing left	w.e.10	7 x 1 $\frac{3}{4}$	137 T. C.
180	Border: Virgin and Child on Tree	w.e.10	7 x 1 $\frac{1}{4}$	308 T. C.
181*	Border: Our Lord on Tree	w.e.10	7 x 1 $\frac{3}{4}$	309 T. C.



182	Border: Prickly Leaves	w.e.10	7 x 1 $\frac{1}{4}$	113 T. c.
183	Border: Leaves with Flower at top	w.e.10	7 x 1 $\frac{1}{4}$	258 T. c.
184	Border: Girl in Skirt facing right	w.e.10	7 x 1 $\frac{1}{4}$	132 T. c.
185	Border: Girl in Skirt, full-face	w.e.10	7 x 1 $\frac{1}{2}$	133 T. c.
186	Border: Branch with fourteen leaves	w.e.10	7 x 1 $\frac{1}{4}$	100 T. c.
187	Border: Girl lying at bottom of branch, Child above	w.e.10	7 x 1 $\frac{3}{4}$	101 T. c.
188	Approaching Dawn	w.e.10	7 x 4 $\frac{1}{2}$	112 T. c.
189	Tailpiece: Man with Sword, kneeling	w.e.10	1 $\frac{1}{2}$ x 2 $\frac{1}{2}$	111 T. c.
190	The Parting	w.e.10	7 x 4 $\frac{1}{2}$	178 T. c.
191	The Death of Troilus	w.e.10	7 x 4 $\frac{1}{2}$	242 T. c.
192*	Title-page: TROILUS / AND / CRISEYDE / BY / GEOFFREY / CHAUCER	w.e.10	7 x 4 $\frac{1}{2}$	iii T. c.
193	Tailpiece: Lovers	w.e.10	3 $\frac{1}{4}$ x 1 $\frac{5}{8}$	176 T. c.
194	Twelve Initials: T S A P O N B M W L T N	w.e.	various	T. c. passim
195	Bambino	w.e.12	2 $\frac{3}{8}$ x 1 $\frac{3}{8}$	No. 195 and 196 were published in "Gloria in Profundis," by G. K. Chesterton (Faber and Gwyer, 1927)
196	Nativity: GLORIA IN PROFUNDIS First state: Rocks not shaded Second state: Rocks partly shaded Third state: Rocks shaded	w.e.2 w.e.25 w.e.25	4 $\frac{3}{4}$ x 3 $\frac{1}{8}$	
197*	Adam and Eve in Heaven, or the Public-House in Paradise	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	Nos. 197 to 202 were published in "Art and Love," an essay by Eric Gill (Douglas Cleverdon, Bristol, 1927)
198	The Artist: Man's peculiar and appropriate activity	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	
199	With ritual chant	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	After an Indian drawing
200*	Clothes: For dignity and adornment	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	
201	A Symbol of Divine Love	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	
202	Bread of these stones	c.15	4 $\frac{1}{2}$ x 2 $\frac{3}{4}$	
203	Visiting Card: Eric Gill/Capel-y-ffin/Abergavenny/London / c/o Goupil Gallery	c.	2 x 3 $\frac{1}{4}$	
204	Device: Child with letter T as Crucifix	w.e.10	1 $\frac{3}{4}$ x 1 $\frac{3}{4}$	310 T. c.

205	Lettering: THE ECLOGUES AND/ GEORGICS OF VERGIL/VOLUME I/ THE ECLOGUES OF VERGIL	w.e.	2 x 4	For the Cranach Press, Weimar
206*	The Good Shepherd	w.e.15	$3\frac{1}{8} \times 1\frac{3}{4}$	For the Rev. Desmond Chute. From a drawing by him after a photograph of an early Christian image
207*	Chalice and Host: MANDUC- AVERUNT / ET SATURATI SUNT NIMIS: NON SUNT FRAUDATI A DESIDERIO SUO	w.e.	$2\frac{3}{4} \times 1\frac{3}{4}$	For the Rev. Desmond Chute
208	Bookplate: Heart and Thorns: EX LIBRIS M.M. GEORGE	w.e.	$1\frac{3}{8} \times 1\frac{3}{8}$	
209*	Bookplate: Girl with Three Scallops: EX LIBRIS / KATE FLETCHER	c.	$3\frac{1}{2} \times 2\frac{1}{4}$	For Miss Kate Fletcher
210	The Flight	w.e.15	$3\frac{3}{4} \times 3\frac{3}{4}$	Nos. 210 to 213 were pub- lished in "The Song of the Soul," by Saint John-of-the- Cross (Francis Walterston, Capel-y-ffin, Abergavenny)
211	No Wild Beast shall dismay me	w.e.15	$3\frac{1}{2} \times 4\frac{1}{2}$	
212	Our Bed is all of Flowers	w.e.15	$3\frac{1}{2} \times 4\frac{1}{2}$	
213*	The Soul and the Bridegroom	w.e.15	$3\frac{1}{4} \times 2\frac{1}{8}$	
214*	Self-Portrait		7 x 5	The block was plugged after the second state for hair to be engraved, and again after the third state. Engraved for the frontispiece to "En- gravings by Eric Gill." The ten sets of engravings in first, second, third, and fourth states are included in the copies numbered I to X. Five sets of the second, third, and fourth states were printed for presentation
	First state: background not cut away	w.e.10		
	Second state: finished, but lacking hair on temple	w.e.10		
	Third state: with hair added on temple	w.e.10		
	Fourth state: with hair added behind ear	w.e.10		

END OF 1927





SELECTED ENGRAVINGS































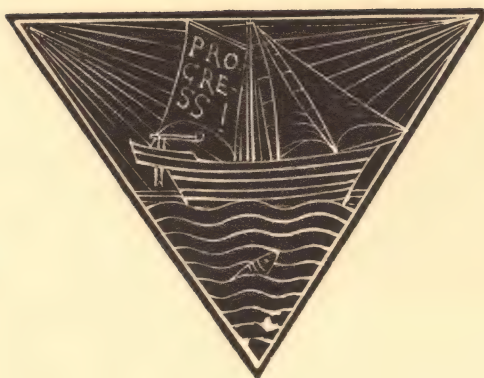














































































































































































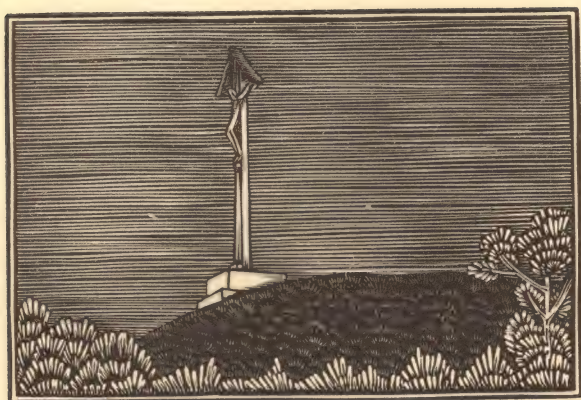


















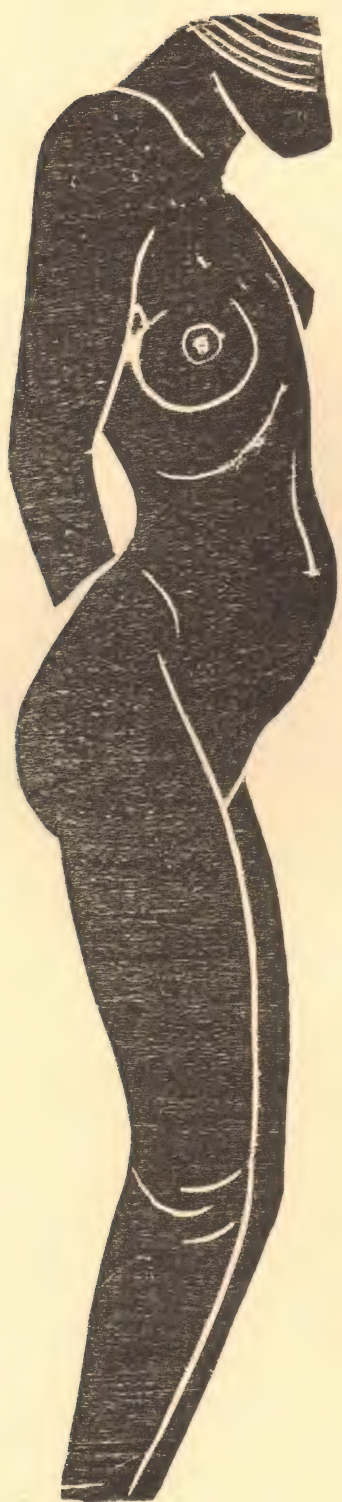
























































































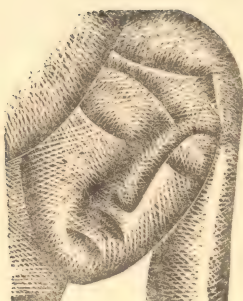
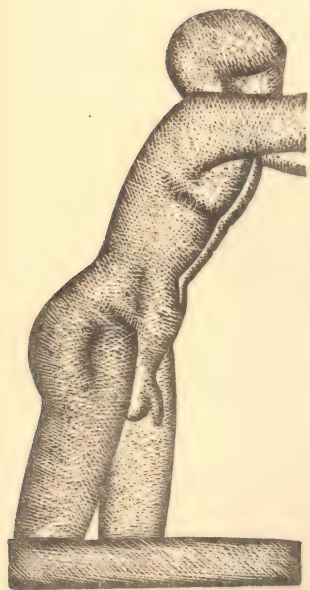






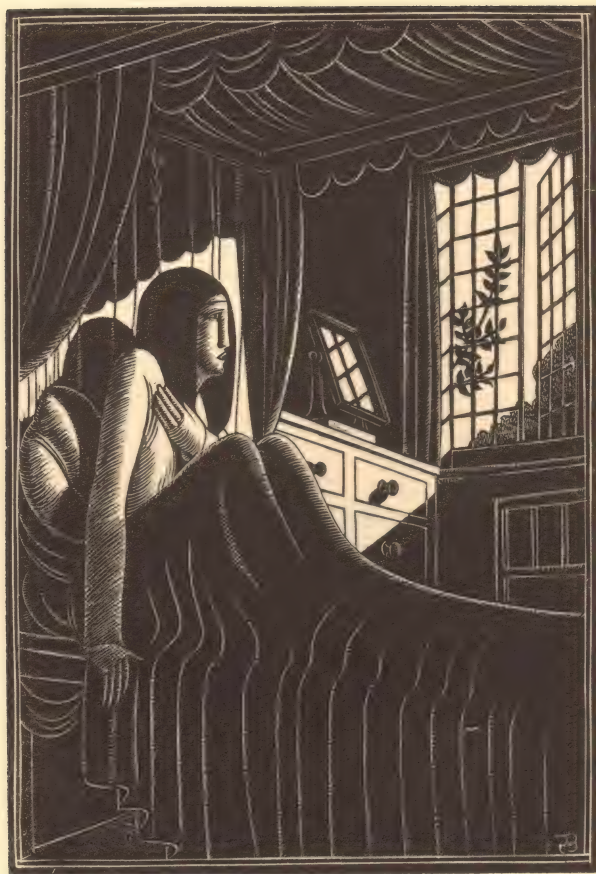
























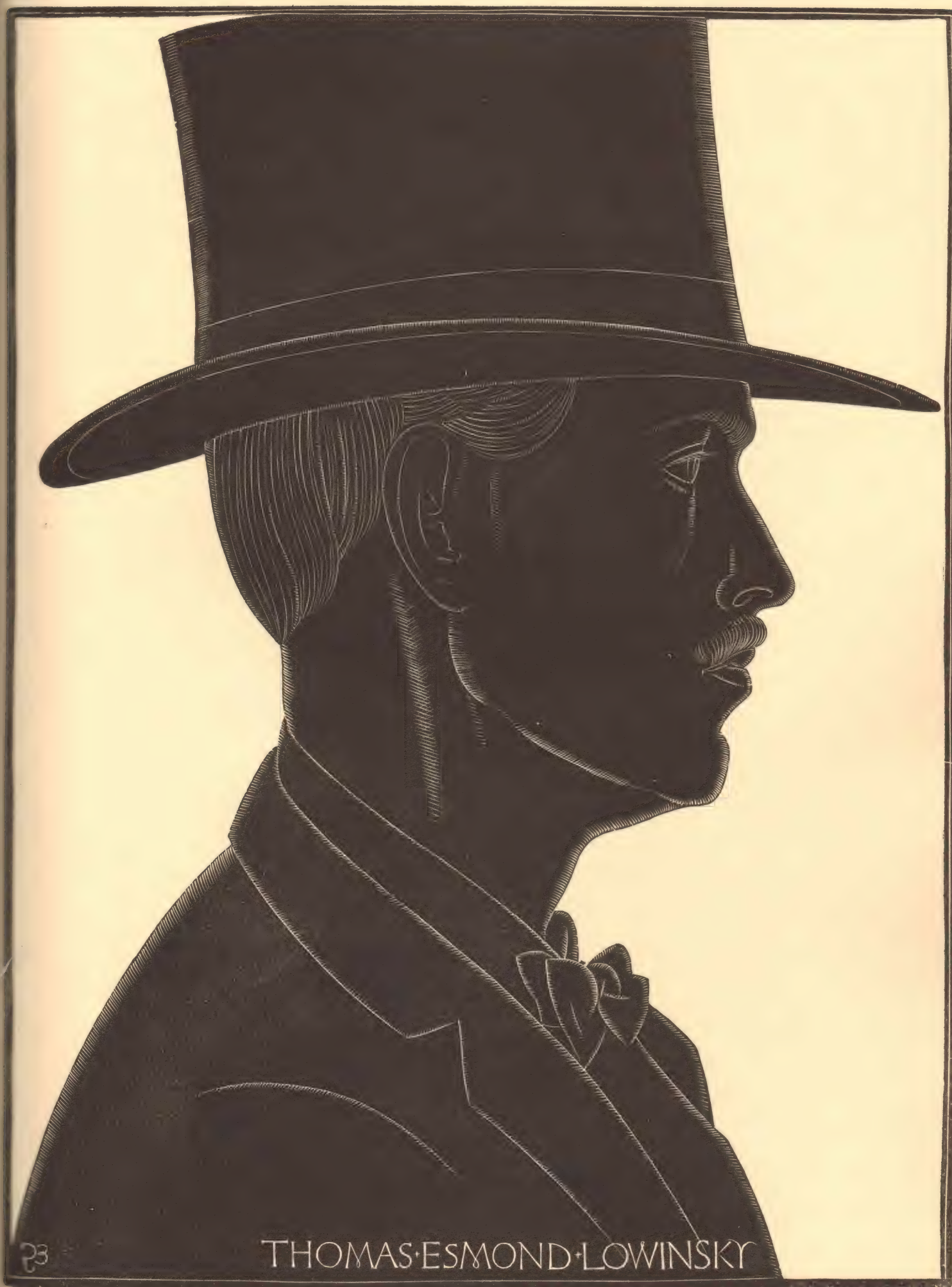












23

THOMAS·ESMOND·LOWINSKY



















23

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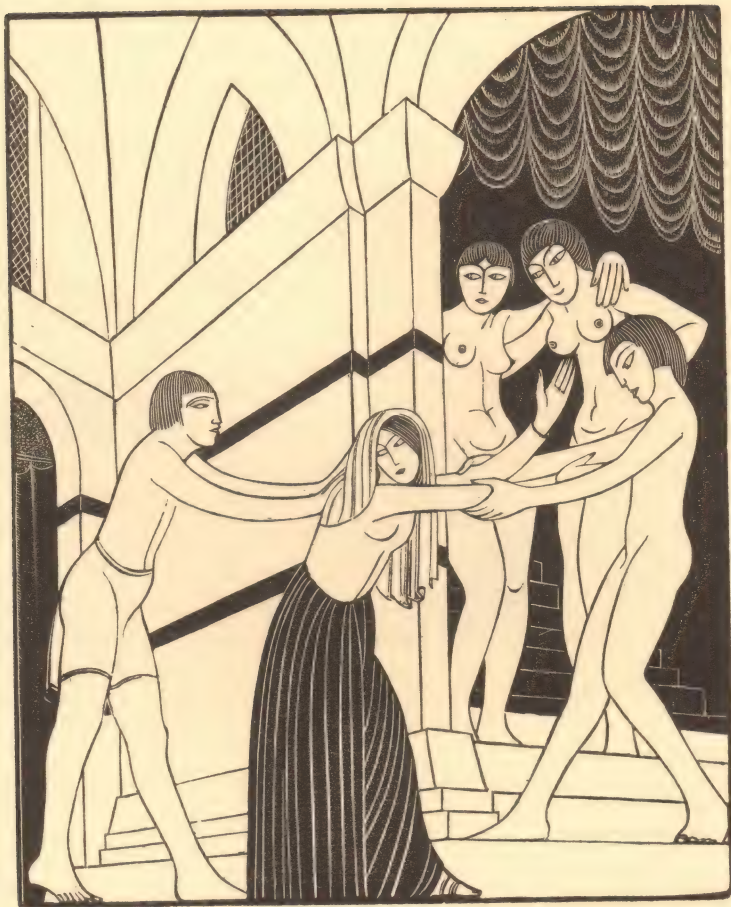






















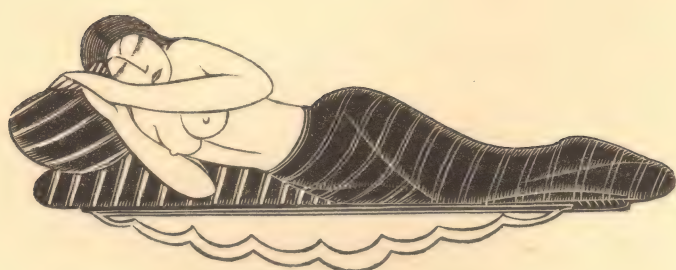




















































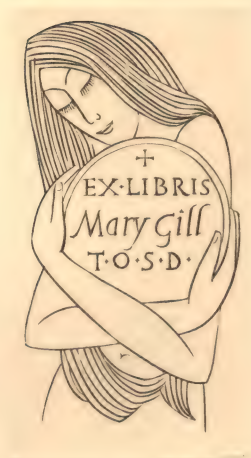






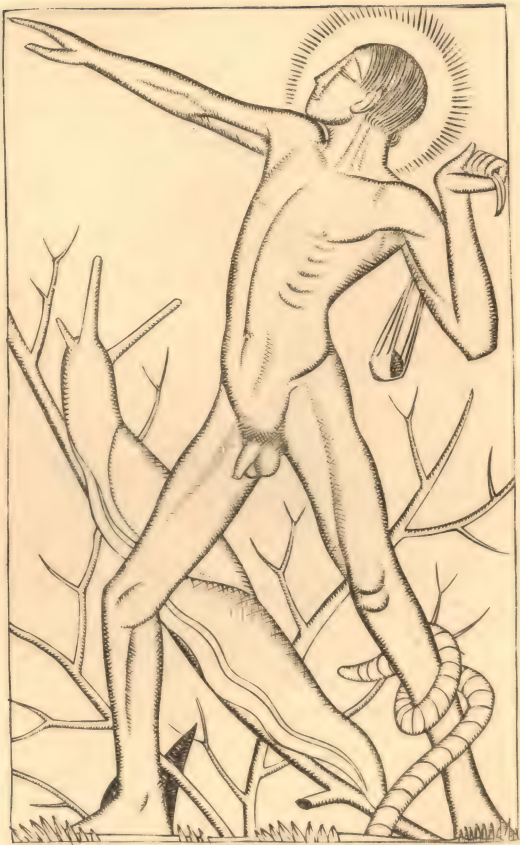






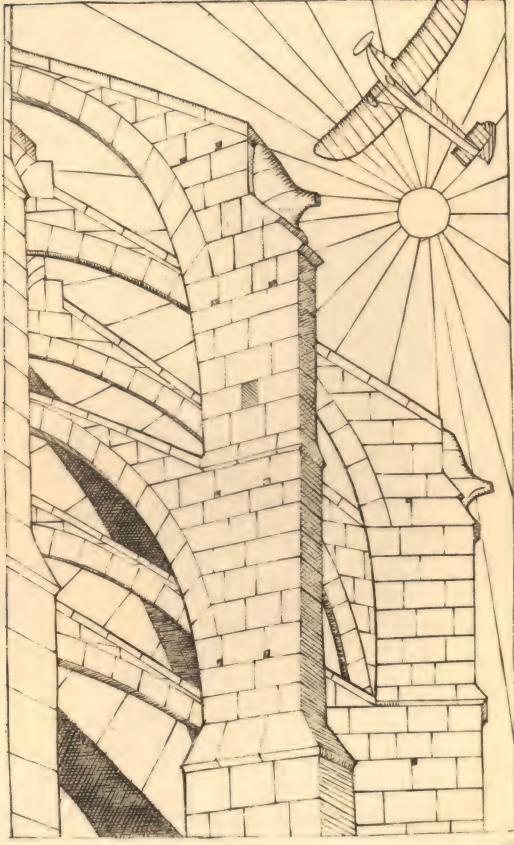


























































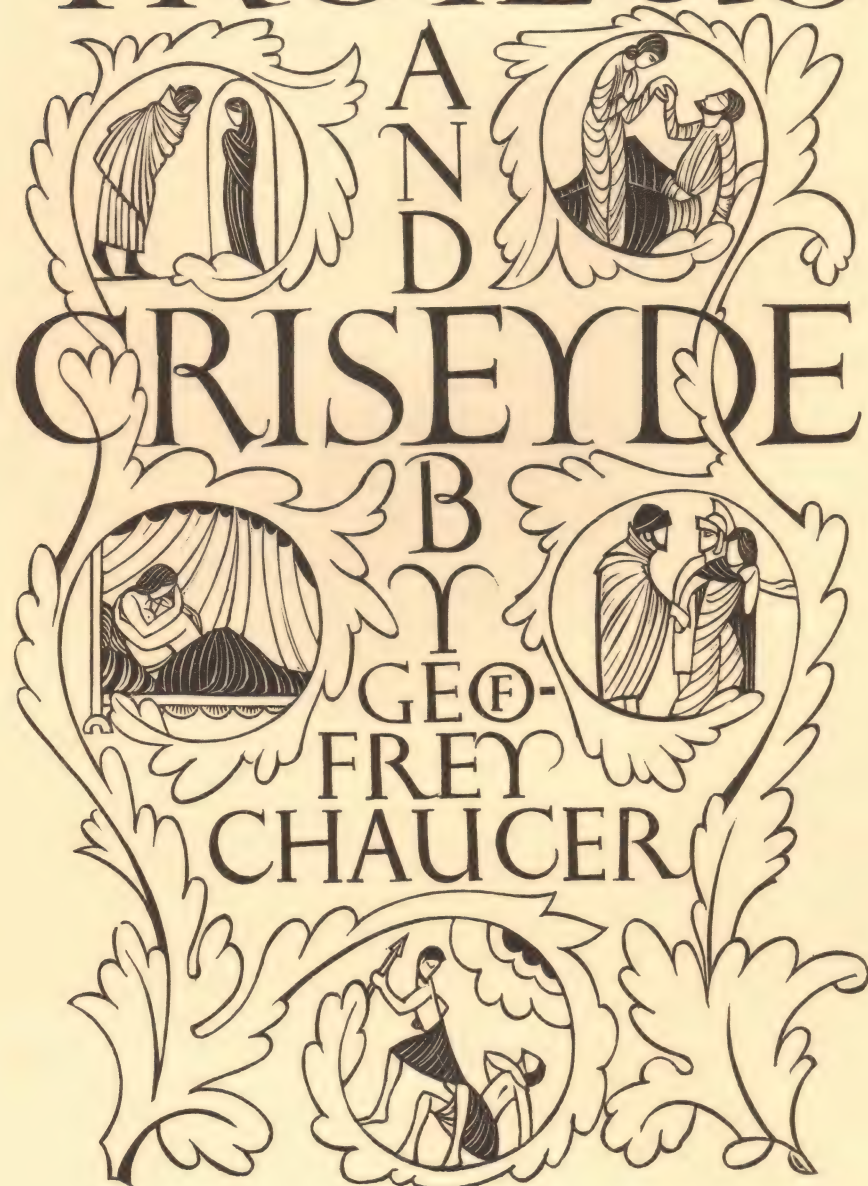




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BY  
GEOFFREY  
CHAUCER









































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